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The Seed

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Rock Supplement Inside

# SWAMP

CHICAGO VOL 5 NO 10 35¢

8-30-78



Volume 5, number 10 of the seed. We really got it off doing it, but now we're so tired that the only thing to say is that we're moving to

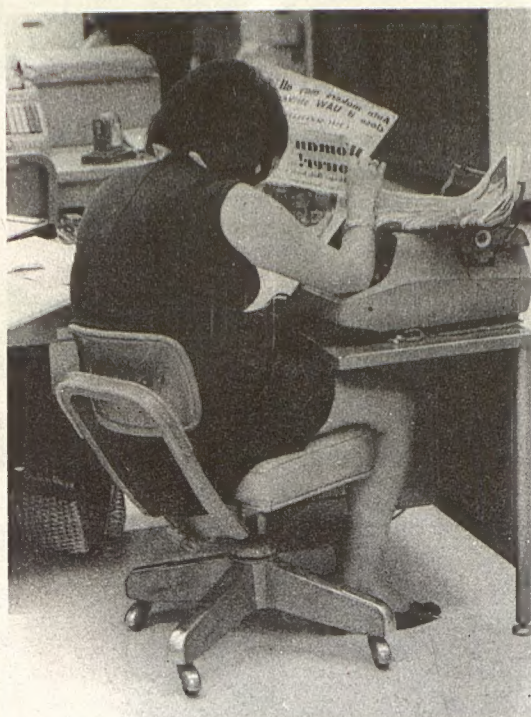
950 Wrightwood, 2nd floor (near Lincoln Avenue) and that our phone numbers are the same as always, namely

929-0133 and 929-0134.

The band of gypsies for this issue: David, Peter, Penny, Lynda, Eliot, Flash, Abe, Maralee, Bebecca, FRED' Berny, Dick, Paul, the family, Warren & Nate, Eugenie, Max Cooperstein, Mike Gold, Huey sweet Huey, Bob & Judy & the Krug & Marty & Neil & Marla, Lou, Colin, Tom Hatden, LNS, Lois, Dana, RUA, Donovan, Radio Free Chicago, Tim and Davy Yippie, MAC, the More Dopesters, Aunt Syph/ Tribe, Dian aziza-ooka we'll run your thing next time, Mike Einhaus, Koss, Paul News, Earl and Bill Schultz.

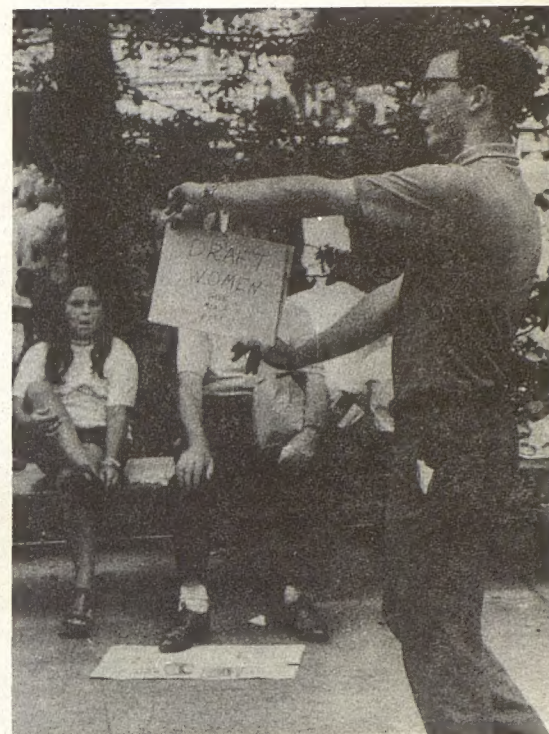
Subs cost \$6, we love streetsellers, papers are free to those in Vietnam and prisons with steel bars, rate card upon request. We always want new people to gig with us, but bread is very low.

I'd like to tell you more but I have to nod — Goodnight!



The other side of his folder says "Make women pay alimony to men." He's wearing a strike button. Lots of sisters try to explain that we, too, feel that the draft and what's behind it are for shit. We talk about the circumstances that lead some women into extorting alimony from wealthy men and others into squeezing alimony out of working-class men with little more earning power than their former wives. He makes some quiet crack to us and walks away. He seems to want equal oppression. He's still too uptight to hear about equal liberation.

I discovered the hip/radical chauvinism that's creeping into my politics. I'm filled with contempt for Amerika. I always pass off "equal pay for equal work" and "equal job opportunity" demands as liberal bullshit. But millions of women work long hours for starvation wages. Without a liberal victory soon, these sisters will not possibly live to see the alternatives we're struggling to create.



## FREE CITY

The shit's coming down again at Morse Avenue Beach. Two weeks ago, a raid on the beach busted 16 freaks (all men; the "chicks" were told to go home to mommy) on disorderly charges and hauled them off to the 20th District. When the cases came up in court, Judge Crowley dismissed the charges with a warning that after 9 PM nobody was to be in or around the circle. One of the cops told some people that the bust wasn't going to be the last.

Around 8PM on August 24th, a lone cop came buzzing up to the beach on a cycle, telling people that the park was closed. The kids didn't want to leave and told the cop so. He called for help and within 10 minutes some 5 meat wagons and 15 squad cars came to the beach. People split. Anyone caught in the park was busted, and a lot of kids were stopped and arrested in the streets.

It seems that there is a move to clear the parks and beaches of Rogers Park of riffraff. The local residents don't like hippies, greasers, and even the fraternity boys, who have engaged in some horrid goings-on at frat houses and beaches around Loyola. There were even some complaints about a nude Swim-In. Strangely enough, there has been little said about the sundry attempted rapes that members of their generation have perpetrated against members of ours.

Free City Exchange got raided Saturday, August 22nd. At 3 AM, seven armed and dangerous peace officers, two of them carrying shotguns, broke down the door to FCX to look for two people reported to be on really bad strychnine trips. Apparently, two people were fucked up by the poison, and someone at the Exchange (not a staffer), freaked and called the fire department, which in turn called the pigs. However, you don't need shotguns to find someone hiding in a file card box or a desk drawer, but that's where the police looked. Without a search warrant, of course. After totally ransacking the Exchange and stealing some of their files, the cops busted two underage kids and took them away.

About an hour later, the same cops (minus the shotguns) raided an FCX house in search of those same two poison cases, who were being cared for there. They hassled, search the place (again without a warrant), and finally left, taking the two objects of their search to Augustana Hospital.

The Exchange was closed for a few days, trying to get its collective head together and attempting to find ways to stay together. The Exchange needs help. It needs money to pay rent and phone bills, and most of all it needs people who have their act together and can answer phones and help people without freaking out and calling the Man. 281-7197.

Youth Against War & Fascism held a demonstration in support of the Stones last August 22nd. Some people showed up, speeches were made, a community chant was held, nothing happened, and everyone went home.

## Tids n' Tads

Brian Flanagan was acquitted of charges of stomping Richard Elrod during the Weather-riots last October. Flanagan came to court looking like a cleancut and decent American boy who couldn't have possibly done that evil thing to poor Mr. Elrod. Flanagan walked out of court with his fist in the air and revolution in his heart. "The pigs are stupid. They didn't even ask the right questions. They asked me if I was a member of SDS. There isn't any SDS, they never asked me if I was a Weatherman."

With the confusing evidence presented in the trial, the jury had no choice but to let him go.

What if Flanagan had gone to court in long hair and buttons? Would he have gotten off? What if he were black, or even heavier, a black revolutionary? He probably would have been railroaded for attempted murder.

It happens all the time. Two of the Conspiracy Trial jurors now say that the jury twice turned in hung jury messages, and twice were ordered by Judge Hoffman to keep deliberating until they reached a verdict no matter how long it took. Four of the jurors were for acquittal, but fear of the case being retried in front of a more prejudiced jury was the major factor in their accepting the compromise verdict.

"We knew we could never get the defendants out of the courtroom innocent," said Mrs. Fritz, who also claimed that the fiancée of Kay Richards, the juror who engineered the compromist verdict, worked in City Hall. Richards, you may recall, replaced another juror who was excused (thrown off) from the jury after receiving threatening notes alleged to be from the Black Panther Party. Is it only Movement paranoia that leads us to think that the bouncing of that juror was a prosecution plot?

If you can't get a fair trial in the courts, what can you do? You can play the Man's game like Flanagan did and maybe get off, but he had the advantage of being unknown, and lots of prosecution fuck-ups. You can split like the Weathermen and some of the Chicago 15. You can go into court and try to present a political/legal case, but that doesn't work too well. Or you can go into the courtroom and disrupt the place like the Illinois 41.

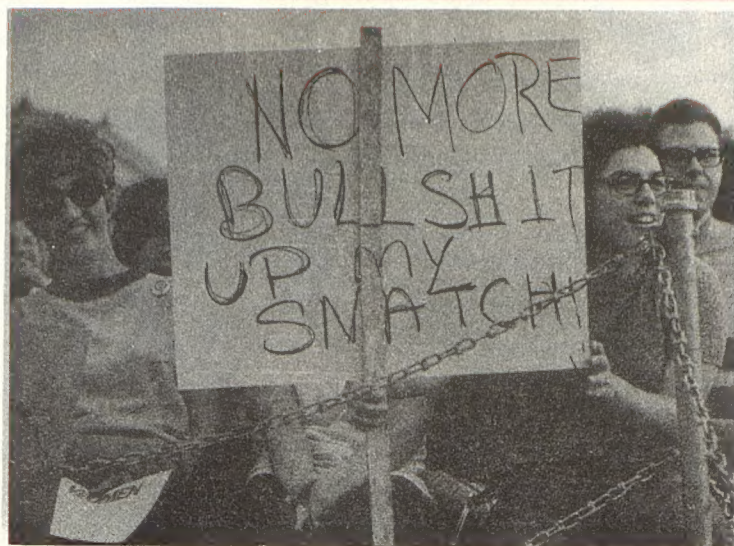
If you know you're getting railroaded—and if you're radical you will be—you might as well go ahead and raise hell. At least you won't be ignored and maybe someone will listen to you.

Illinois is in 2nd place on assaults on police. We have 60, California 70. Someone might get the idea that Illinois residents don't like cops. Wonder why?

The Art Institute got rid of all them smelly hippies that hung around their steps this summer, insulting tourists and creating a health hazard. The museum posted huge signs warning the undesireables off, and also placed two guards, one of whom said: "It's just like keeping the steps clear of pigeons." Fuck museums, anyway. Art belongs to everybody, not to honkie museums.

Today's flag was seen walking down Lincoln Avenue, sewn on M———'s ass. M——— was not wearing pants at the time.

Construction workers are strutting all over the place. Like pigs, many of them dig their reputation and do their best to uphold it. "Gggrrrrwmmmmmm women!" "Hey, broad, move over so I can see that broad comin' here in the yellow mini." The sister tightens up. She is pretty. We feel no jealousy. We feel no jealousy at all! They're hassling all of us. "Fuck off, chumps!" She can dig it. Together we feel the rush of sisterhood. It's not just a myth or a vision.



The symbols of our doing something right are all around us. The Red Squad is here. Plain-clothes pigs are everywhere—pigs so uptight proud of what they are that they're wearing P.I.G. buttons, even though they are supposed to be undercover. G stands for guts. A tall, skinny undercover pig, his tape recorder poorly concealed, follows us around for awhile. "Hey, pig, you're pretty skinny. You don't look very strong. How'd you ever get to be a pig? Oink, oink." When that tape is replayed, there will be lots of false yuks. The wound will last longer and go deeper than any rock or bottle cut. We're proud.

Sisters are intently listening to the speeches! Many of us are hearing the statistics—the honest admissions of being fucked over and hating it—for the first time. Women in small groups are talking about being women. We clap alot even if we disagree with the speaker's politics. We dig hearing the noise we can make. We're losing our sense of humor. We're smiling and shouting in joy.



If we can win free, client controlled day care centers, we'll take them! The struggle against sexist, racist, and capitalistic exploitation are one. Our anger is deep and together we are strong. We cannot be coopted.

## Men Against Cool

We were cool radicals. We had been typical white men, into being superior ballplayers, students, fighters, etc. Then we became radicalized and we rejected all that bourgeois society told us. Now we were really cool. But then along came that damned women's liberation stuff, showing us that we hadn't changed that much after all. Just a different costume.

"Radical" or "Revolutionary" men have, on the whole, reacted very badly to the Women's Liberation Movement. Most have either been hostile or defensive (often expressed through cute put-downs), with the number of hostile reactions growing as it becomes more obvious that our sisters are in earnest and they will not give up.

Men Against Cool (MAC) is a group of guys who, almost to the man, have come together out of confrontations with women over the nature of our sexism. But we did not come just to talk about how we could be nicer and more egalitarian towards women, although that is one of the main goals we struggle toward. We came together with an acute awareness that we, as men, were also very dehumanized by the sex roles which were imposed on us ever since we were dressed in blue at birth.

We are male chauvinists. We know this, and each week we get to know this with an even greater understanding. We are trying to deal both with the ways in which we oppress women and the ways in which we oppress each other and are oppressed ourselves.

A few months ago some men from around the city started talking about their sex fantasies and other personal things in ways which men never share with each other. The group got off to a fast start, but, due to geographical and other problems, it kind of slowed down.

Some of the men from that group formed the initial core of the group that planned the Playboy action on June 27 (see Seed vol. 5, no. 7, p. 6). This group has now been meeting over the last several months primarily as a rap group, with a very stable membership centered on the north side.

What has happened over the last several months is something that has been exciting to all of us. We have seen the possibilities of relationships between men that we never experienced before: based on mutual respect and love, not the usual competitive ego struggle. The word "brother" is taking on a new meaning. We have opened up about our emotions in ways that we only

wished for previously. We have talked about our relationships with women and we feel that these discussions and sharing of experiences have helped us in our attempts to have equal and honest relationships with our sisters.

In our first meeting as a group we talked about the difficulty we had in getting close to men. We were afraid to open our souls to our brothers and we were afraid to touch our brothers. We dealt with our difficulties in crying and showing other kinds of emotions that we had been taught were only for girls. Since then we have become increasingly aware of how we have been emotionally crippled by the sex role training that American men experience.

We have met with brothers from Gay Liberation and have begun to deal with the whole problem in our heads concerning homosexuality and our fears toward men sharing sex with other men, or women sharing sex with other women. None of us feels that we have come close to completing this, but the problems are out in the open and we feel that together we can deal with our deepest fears.

We have talked about the ways in which we are possessive of the women we love, how we expect them to meet our needs whenever we want, and our fears with regard to their loving other men. Jealousy has been a central topic of discussion.

We have talked about our need for ego gratification. About our upbringing and experiences as children. About a lot of things that we had never before shared with our brothers.

But we are not satisfied with just dealing with our

personal hang-ups. One thing that has come home to us time and time again is that we are not alone. It is not just Doug or Mark or Henry or Paul that has been messed over by the way Amerika assigns its sex roles, but it is all Amerikan males who have been fucked over and (it is important to remember) been trained to fuck over women, blacks, and third world people.

We have seen how the struggle to free our minds of sexism, racism, egotism, of all the hang-ups that have been laid on us is inextricably linked to the struggle against Amerikan capitalism and imperialism.

All of these things are very difficult and at times very painful. For white Amerikan males to become true revolutionaries, to become human beings, we must come to terms with the ways in which we have been dehumanized, and the ways in which we fuck over women and people of color.

MAC foresees the need for continuing rap groups along with continuing struggle on all levels. It isn't easy to deal with the enormous pressure to be cool, and the daily failures to keep back the emotions and doubts. It isn't easy to talk about how you always felt you had a small penis. It isn't easy to admit that, although you love your wife or girl friend, you have done many things that are destructive to her.

And it sure as hell isn't easy to struggle with the pigs who run this Playboy club, this country, and much of the world.

It's way past time that we did more than pass "correct" resolutions in public while our private lives remain the same. We in MAC have been exhilarated by getting over the first few hurdles, and we invite all our brothers to join us in the struggle.

Far North Side—Mike Lewis—338-7149  
Lake View—Dave Thierry—472-2967  
Lincoln Park—Gary Laser—348-0130  
MAC (after 6 pm)—728-4338, 477-9771, or 248-9622

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THIRD-WORLD REVOLUTIONARY

**BOBBY SEALE**

Bobby Seale is the Chairman of the Black Panther Party and one of the crucial forces for revolutionary understanding between the races in this country. Railroaded into a four-year contempt sentence during the Chicago Conspiracy Trial, Bobby and 8 Connecticut Panthers are fighting a government attempt to convict them of murdering a fellow Party member.

American Outlaw Trading Cards

THIRD-WORLD REVOLUTIONARY

**ANGELA DAVIS**

Fired from UCLA when R. Reagan and his running-dog regents declared war on academic freedom and the Left, Angela has been charged with allegedly furnishing the guns used in the recent freeing of prisoners at the San Rafael courthouse. She was honored by a rapid rise to a place on the 10 Most Wanted list, only the third woman in history to be so chosen by the male chauvinist pigs at the FBI.

American Outlaw Trading Cards

THIRD-WORLD REVOLUTIONARY

**SOLEDAD BROS.**

These three brothers are accused of killing a guard after another guard shot three blacks in a disturbance at one of America's most racist "correctional" institutions. It is believed that they were framed as a result of their known militancy.

Soledad George Jackson, a brilliant writer, was the blood brother of Jonathan Jackson, the slain revolutionary who brought the guns to San Rafael.

American Outlaw Trading Cards

# HUEY'S FREE!



**ON THE SAN RAPHAEL JAILBREAK:**  
 The event was colossal. It changed the whole relationship between the oppressor and the oppressed. It was more important than Detroit and Watts, because of the revolutionary consciousness of the brothers who did it.

**ON THE REVOLUTIONARY MOVEMENT WORLD WIDE:**  
 I'm overwhelmed with joy to see such unity developing among the oppressed. We see our struggle as eliminating the imperialism of an international bourgeoisie that finds its home in Babylon. The Black Panther Party considers itself a party of revolutionary internationalism. Amerika has forfeited its claim to nationhood by becoming an Empire-victory against imperialism everywhere furthers the revolution at home.

**ON DROP-OUT/DOPE CULTURE AS OPPOSED TO POLITICALLY CONSCIOUS YOUTH:**  
 Many who've dropped out are in a transitional period-they are mostly from the upper middle class white population and the student population--mostly from the bourgeoisie. It is fair to say that dropping out is a first step--they are traitors to the bourgeoisie, they've left the fold, repudiated the ruling class's values and goals.  
 They are groping for a place, they are still outside the people's movement, but outside of the ruling class as well--in a twilight zone. They are at a place where they are open to recruitment in the movement. They've undergone a cleansing process, and come into revolution clean.

We can't be revolutionary nationalists. Autonomy and nationalism for developing countries makes sense as a strategy against the international imperialist aggressor which supports the local regimes. Once American nationalism is defeated, no other country will have to be nationalist.  
 History has not yet created the communist world, just a socialist world in which statehood still exists. We want a communist world without statehood. We want to unite the red and black banners together.



THIRD-WORLD REVOLUTIONARY

**JOAN BIRD**

A nursing student who elected to serve the people in a revolutionary fashion, Joan was one of the 21 NY Panthers charged with conspiring to blow up department stores and a botanical garden. Although the govts. minimal evidence was obtained by questionable means, Joan spent over a year in jail until supporters managed to raise \$100,000 in ransom.

American Outlaw Trading Cards

THIRD-WORLD REVOLUTIONARY

**TUPAMAROS**

These Uruguayan revolutionaries are famous for their Yippie-like activities. The rob banks and give the money away, expose corruption by high govt. officials, rip off armories and jails while in elaborate costume, and pay unexpected visits to police and judges. Tupe activity recently took on a more serious tone when an American training local secret police was killed after the regime refused to free over 100 political prisoners.

American Outlaw Trading Cards

SOCIAL DEVIANT

**BERNADINE DOHRN**

Bernadine, known for statements from the underground and other explosive activities, is a leader of the Weathermen. A veteran of visits with co-revolutionaries in Hanoi and Havana, she continues to elude federal and local authorities with ease.

American Outlaw Trading Cards

# MESSAGE TO AMERICA

Delivered On The 107th Anniversary Of The Emancipation Proclamation At Washington, D.C. Capitol of Babylon, World Racism, And Imperialism

June 19, 1970 BY THE BLACK PANTHER PARTY

As oppressed people held captive within the confines of the Fascist-Imperialist United States of America, we Black Americans take a dim view of the position that we, as a people, find ourselves in at the beginning of the 7th decade of the Twentieth Century.

We find ourselves in a very dangerous world-situation. White America has always adhered to a very racist attitude in its policy towards people who have color. This has been true in the past and it is true today. We see very clearly that whereas White America has escalated its policy of repression and containment of Black people inside the United States itself, on a world scale, the United States is playing the leading role in organizing the White race against the people of the world who have a color. Resolving contradictions between White Protestants and White Catholics, between White Christians and White Jews, between White Capitalists and White Communists, between White Eastern Europeans and White Western Europeans, between White Archeo-Colonialists and White Neo-Colonialists, wherever we look, the picture is one and the same. White racist America, which domestically has adopted the policy of open fascism in order to put down the uprisings of oppressed people of color and those few Whites who take a stand against the grizzly reality of the Babylonian scene, this same White racist America has projected its domestic racist perspective onto the international scene and has organized world imperialism along racist lines. Within the domestic confines of the United States of America, we see clearly that a well-planned, calculated Fascist Genocidal Conspiracy is being implemented against our people.

Black people within the domestic confines of the U.S.A. have reached another cross road. This is a time for the most serious decisions that we, as a people, have ever been called upon to make. The decisions that we make in our time, the actions that we take or fail to take, will determine whether we, as a people, will survive or fall victims to genocidal extermination at the hands of the FASCIST MAJORITY which the Nixon clique are rapidly mobilizing into a beastly vigilante weapon to be unleashed against us.

## THE U.S.A. MONSTER

The United States of America is a barbaric organization controlled and operated by avaricious, sadistic, blood-thirsty thieves. The United States of America is the Number One exploiter and oppressor of the peoples of the whole world. The inhuman capitalistic system which defines the core of reality of the U.S.A., is the root of the evil that has polluted the very fabric of existence within the U.S.A. Exploitation of man by man; the rule of man over man instead of the rule of the laws of Human Rights and Justice; savage wars of aggression, mass murder, genocide, and shameless slaughter of the people of the world; impudent, arrogant White Racism; and a naked, brazen attempt to perpetuate White Supremacy on a world scale—these are a few of the unsavory characteristics of the U.S.A. Monster with which we have to deal.

We did not ask for this situation. We did not create it. And we do not prefer it but we must deal with it.

## THE EMANCIPATION PROCLAMATION

Today, June 19th, is the anniversary of the issuance by President Abraham Lincoln of THE EMANCIPATION PROCLAMATION during the Civil War, officially dated January 1, 1863. The end result of the EMANCIPATION PROCLAMATION was supposed to be the freedom and liberation of Black people from the cruel shackles of chattel slavery. And yet, 100 and 7 years later, today, Black people still are not free. Where is that freedom supposedly granted to our people by THE EMANCIPATION PROCLAMATION and guaranteed to us by the Constitution of the United States?

Is it in the many "Civil Rights Bills" that have been passed to try to hide the irrelevance of the Constitution for Black People?

Is it in the blood-shed and lives lost by Black People when America brings "Law and Order" to the ghetto in the same fashion and by those same forces that export "Freedom and Democracy" to Korea, to Vietnam, to Africa, Asia, and Latin America?

Is it the right to "political activity" when the U.S.A. attempts to legally murder Bobby Seale, Chairman of the Black Panther Party, for his political beliefs?

Where was that right when brother Malcolm was murdered, when Martin Luther King was gunned down?

Where is Freedom when a peoples right to "Freedom of Speech" is denied to the point of murder? When attempts at "Freedom of the Press" brings bombings and lynchings?

Where is Freedom when the right to "peacefully assemble" brings on massacres? Where is our right to "keep and bear arms" when Black People are attacked by the Racist Gestapo of America? Where is "religious freedom" when places of worship become the scene of shoot-ins and bomb-ins? Where is the right to vote "regardless of race or color" when murder takes place at the voting polls? Are we free when we are not even secure from being savagely murdered in our sleep by policemen who stand blatantly before the world but yet go unpunished? Is that "...equal protection of the laws"? The empty promise of the Constitution to "establish Justice" lies exposed to the world by the reality of Black Peoples' existence. For 400 years now, Black people have suffered an unbroken chain of abuse at the hands of White America. For 400 years we have been treated as America's footstool. This fact is so clear that it requires no argumentation.

## THE CONSTITUTION

The Constitution of the U.S.A. does not and never has protected our people or guaranteed to us those lofty ideals enshrined within it. When the Constitution was first adopted we were held as slaves. We were held in slavery under the Constitution. We have suffered every form of indignity and imposition under the Constitution, from economic exploitation, political subjugation, to physical extermination.

We need no further evidence that there is something wrong with the Constitution of the United States of America. We have had our Human Rights denied and violated perpetually under this Constitution—for hundreds of years. As a people, we have received neither the Equal Protection of the Laws nor Due Process of Law. Where Human Rights are being daily violated there is denial of Due Process of Law and there is no Equal Protection of the Law. The Constitution of the United States does not guarantee and protect our Economic Rights, or our Political Rights, nor our Social Rights. It does not even guarantee and protect our most basic Human Right, the right to LIVE!

## IMPLEMENTING POINT NO. 10 OF THE BLACK PANTHER PARTY PLATFORM AND PROGRAM

Point No. 10 of the Black Panther Party's Platform and Program addresses itself to the question of the National Destiny of Black people. We feel that, in practical terms, it is time for Black people as a whole to address their attention to the question of our National Destiny.

Black people can no longer either respect the U.S. Constitution, look to it with hope, or live under it. The Constitution is the social contract that binds the American people together into a sovereign nation and defines authority and the distribution of power, rights, and privileges. By shoving the Constitution aside, rendering it null and void, in order to carry out fascist oppression and repression of Black people, the fascists have, by that very fact, destroyed even the false foundations of authority in this society. We live in a lawless society where racist pigs have usurped the Legislative, Judicial, and Executive branches of government and perverted them towards the prosperity of their private interests. We repudiate, most emphatically, all documents, Laws, Conventions, and Practices that allow this sorry state of affairs to exist—including the Constitution of the United States.

For us, the case is absolutely clear: Black people have no future within the present structure of power and authority in the United States under the present Constitution. For us, also, the alternatives are absolutely clear: the present structure of power and authority in the United States must be radically changed or we, as a people, must extricate ourselves from entanglement with the United States.

If we are to remain a part of the United States, then we must have a new Constitution that will strictly guarantee our Human Rights to Life, Liberty, and the Pursuit of Happiness, which is promised but not delivered by the present Constitution. We shall not accept one

iota less than this, our full, unblemished Human Rights. If this is not to be, if we cannot make a new arrangement within the United States, then we have no alternative but to declare ourselves free and independent of the United States. If it is our national destiny to follow the latter course, then we must declare ourselves into self-governing machinery, and seek the recognition of the freedom-loving nations of the world.

The Black Panther Party fully realizes that the two roads open to us as set forth above involve monumental undertakings. But we are trapped in a monstrous situation that requires a monumental solution. And no task, however great, is too much to deal with when the very welfare, survival, and national destiny of our people are at stake. Having already struggled up from the dismal depths of chattel slavery, no obstacles can be too high for us to surmount in order to liberate our people and take back the freedom and security that was taken away from us and denied us for so long.

## CALL FOR A REVOLUTIONARY PEOPLE'S CONSTITUTIONAL CONVENTION

The hour is late and the situation is desperate. As a nation, America is now in the middle of the greatest crisis in its history. The Black Panther Party believes that the American people are capable of rising to the task which history has laid before the nation. We believe that the American people are capable of rejecting the fascist solution to the national crisis which the fascist Nixon clique, the George Wallaces', Lester Maddoxes', Ronald Reagans', Spiro Agnews', etc. hold out to the people.

WE THEREFORE, CALL FOR A REVOLUTIONARY PEOPLE'S CONSTITUTIONAL CONVENTION, TO BE CONVENED BY THE AMERICAN PEOPLE, TO WRITE A NEW CONSTITUTION THAT WILL GUARANTEE AND DELIVER TO EVERY AMERICAN CITIZEN THE INVOLABLE HUMAN RIGHT TO LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS!

We call upon the American people to rise up, repudiate, and restrain the forces of fascism that are now rampant in the land and which are the only real obstacles standing between us and a rational resolution of the national crisis.

We believe that Black people are not the only group within America that stands in need of a new Constitution. Other oppressed ethnic groups, the youth of America, Women, young men who are slaughtered as cannon fodder in mad, avaricious wars of aggression, our neglected elderly people all have an interest in a new Constitution that will guarantee us a society in which Human Rights are supreme and Justice is assured to every man, woman, and child within its jurisdiction. For it is only through this means that America, as a nation, can live together in peace with our brothers and sisters the world over. Only through this means can the present character of America, the purveyor of exploitation, misery, death, and wanton destruction all over the planet earth, be changed.

## WARNING TO AMERICA

We are from 25 to 30 million strong, and we are armed. And we are conscious of our situation. And we are determined to change it. And we are unafraid. Because we have our guarantee. If the American people, as a whole, do not rise up, reverse the present course of this nation, which, if unchecked, holds out only fascist repression and genocide for Black people, then we, Black people, will be forced to respond with a form of War of Salvation that in the chaos of carrying it out and the attempt to repress it, will gut this country and utterly destroy it. Before we accept Genocide, we will inflict Total Destruction upon Babylon.

It had best be understood, now, that the power we rely upon ultimately, as our only guarantee against Genocide at the hands of the Fascist Majority, is our strategic ability to lay this country in ruins, from the bottom to the top. If forced to resort to this guarantee, we will not hesitate to do so.

FOR THE SALVATION, LIBERATION, AND FREEDOM OF OUR PEOPLE, WE WILL NOT HESITATE TO EITHER KILL OR DIE!

ALL POWER TO THE PEOPLE



## "A LONG TRAIN OF ABUSES"

The Constitution...life...liberty...the pursuit of happiness...freedom of speech...assembly...freedom of the press...remember all that stuff you learned at school.... it didn't seem too relevant, did it, when Fred Hampton was murdered in his sleep ...when students were shot down at Kent and Jackson State...when you needed an abortion...when the cops busted you for possession...

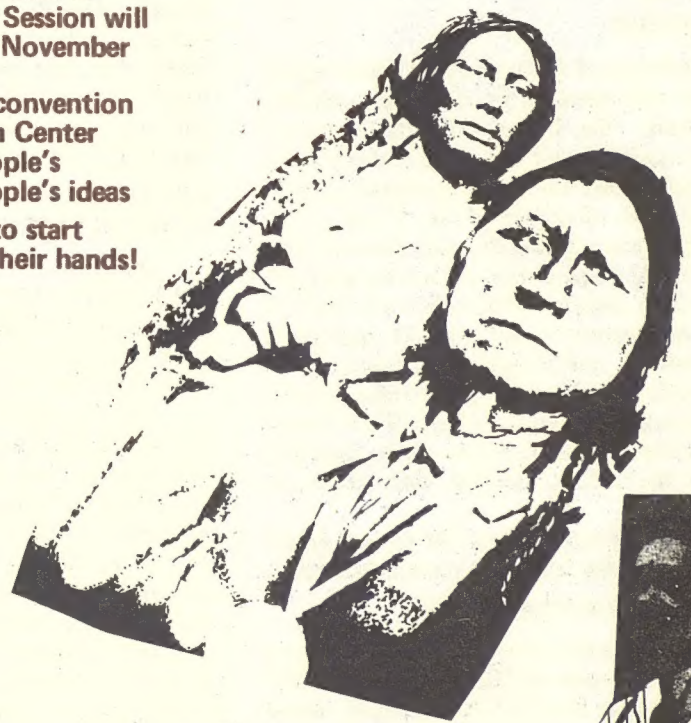
Freedom...for who?...the Constitution certainly hasn't guaranteed freedom for Black people, American Indians, women, street people, students, the poor, the aged... and the list goes on...

Freedom...not for you and me...not for Bobby Seale, who is being railroaded into the electric chair for fighting for his people...not for the old people who are thrown out into the streets or put in "rest homes" after they've outworked their "usefulness" ...not for the children who go hungry while grain rots in government warehouses... not for the Vietnamese or the Cambodians or the Laotians...

We want to build a new society in which every human being's rights—food, clothing, shelter, medical care—are guaranteed. We want an end to brutality and murder directed against people trying to determine their own destiny....it requires little argument—there have been a long train of abuses--this system, this government, this constitution, does not serve human needs. We need to erect a new foundation.

The Black Panther Party has initiated a call for a Revolutionary People's Constitutional Convention to write a new constitution, one that will guarantee self-determination for all people, one that will talk about control and use of the military and police, the educational system, the means of production, the legal system and the land. A constitution that will put real power in the hands of the people. A Plenary Session will be held September 4-7 in Philadelphia and the Convention itself will begin November 4 in a location to be announced.

Educational materials, transportation information and speakers on the convention can be had by calling Rising Up Angry (472-1791), the People's Information Center (549-8628) or the Black Panther Party (243-8276). The Revolutionary People's Constitutional Convention is an opportunity to begin to draw together people's ideas of an alternative future to the dying system that surrounds us—for people to start to grasp their power with their minds, so that later they can grasp it with their hands!





It has taken a 17-year old warrior with guns to bring justice into an American courtroom at last. Jonathan Jackson, lawyer for his people, put repression on trial with his opening remarks to the Court: "This is it, gentlemen. I've got an automatic weapon. Everybody freeze." And before this frozen scene, as frozen as any historic tableau, James McClain placed his hand on his gun and offered his testimony: "Take these handcuffs off me. I've been in San Quentin for years and I want to be a free man, so help me God." And then: "We are the revolution. . . Free the Soledad Brothers by 12:30 tomorrow."

And so began a new stage of combat against oppression. These were the first prisoners-of-war to attempt liberating themselves and others with guns in hand, consciously deciding that death-in-struggle is better than life-in-solitary. That they fell minutes later, killed by maniacs who would rather unleash a slaughter than allow their system to be defied, makes little difference. They strode beyond the world as we knew it, Huey says beyond the experience of Watts, of Detroit, beyond even the most romantic fantasies of young whites. In death they redefined life. Where they fell we begin.

The reactionaries are covering the truth of this event quicker than they covered the corpses. The Warden calls these men hoodlums and criminals. In the words of the yellow press, their lives were a "synthesis of human violence, seemingly ordained to conclude in an incident of fatal violence." McClain, after all, had a prior RECORD of assaulting policemen. Jonathan Jackson, the "good student" with no criminal record, is passed as a case of extreme family loyalty.

Even opinion in "enlightened" and "radical" circles have been slow to grasp the positive significance of this event. Many people unconsciously echo the theory of a Cal researcher, put forward just this week, that young blacks are psychologically bent on suicidal confrontation. Writers like Julius Lester mourn that Panther-style rhetoric fires the fuel of anger to self-destructive extremes. Some ask, why should they be so desperate and irrational when the release of Huey Newton has just proven that the system can be budged? Even if the desperation is understandable, others ask, why did they adopt such an insane plan?

First, what about their escape plan? Was it so irrational? Suppose they had driven to the San Francisco airport, demanded a flight to Cuba or Algeria, and taken their hostages with them promising their safe return when the plane landed and the Soledad Brothers were freed? Impossible? Not in the context of recent skyjackings and kidnappings. In fact the only apparent reason they were killed was because individual guards did not follow their superiors' orders to avoid a shoot-out. If the police could control themselves a bit more, if they had followed the desires of the now-dead judge, we might have witnessed a successful jailbreak/kidnap/skyjack/ prisoner exchange.

Second, whatever the exact plans were, in fact any such escape plan is quite rational when compared to the possibilities of an unknown prisoner "escaping" through the legal system. The prisoners live under the arbitrary and sadistic rule of the Adult Authority, a body which is virtually beyond pressure. The case of the Soledad Brothers only shows the surface of prison oppression to the public; and quite frankly, it has attracted a margin of interest because George Jackson just happens to be a brilliant writer, not because the people know there is a real movement to shatter the prison system. Even this notorious trial has little to do with the three brothers' possible liberation. They are in prison for as long as the Adult Authority cares to keep them; the trial is only about sentencing them to death in addition to everything else.

As for Huey's release, few people should be fooled into a new confidence in the legal system. Huey was released because of enormous public pressure and because the authorities feared an outbreak of Latin American-type kidnappings here.

Third, it is insulting to consider these men as "cons"

Jonathan Jackson, the young man with the open future, the good grades. Surely he was not cornered and driven to violence in any ordinary sense. Jonathan Jackson thought the entire plan through while he was enjoying life. Nor can the "desperate men" theory explain the words and deeds of the other two. Both must have known that the risk of death was more immediate in escape than in prison. Common self-interest cannot explain their willingness to die, nor does it explain their testimony in court: "we are the revolutionaries." Why did they want photos taken if not to communicate their message and example to others? Why did they swear to God their desire for freedom? Their act was not taken because they had nothing to lose, but because they had everything to win. They believed in justice, they had a vision, they felt solidarity with other people. They were willing to sacrifice their lives as a contribution to a better world rather than waste their lives in acceptance of the status quo.

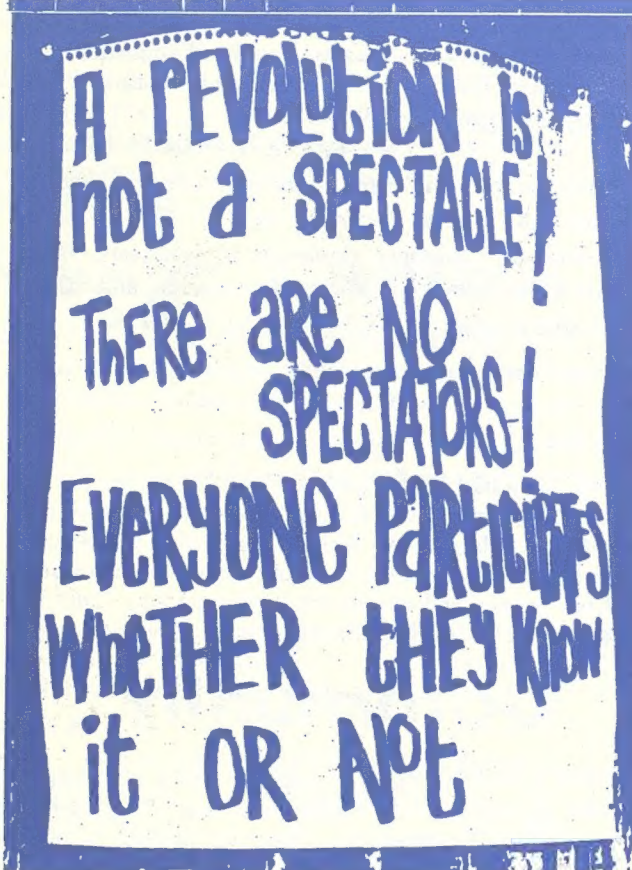
So we are seeing the arrival of people who somehow live beyond death, who know—as Huey said upon release—"you never get out of life alive." Eldridge called them "kamikazes," the "madmen" who step on to the stage of history when the good and responsible people have failed.

When people are prisoners of war, they will act like warriors. Why do we think it normal for men to die senselessly in Vietnam but abnormal to die for real values here in America? Why do we accept slave revolts when they appear in history books but reject them when they happen before our eyes?

Not everyone can act like the heroes of Marin. But at least we can recognize them as real human beings, neither desperate extremists nor wall-poster heroes. These two images leave them outside our own realm of the possible. In whatever ways we act, we should be grateful to them for being pioneers who set a standard for what is possible. Let them be called "adventurers," if necessary; it is the adventurer, after all, who charts and masters the unknown.

Their confrontation with the state is only suicidal for the state. If our rulers do not free our prisoners of war and cease their universal aggression, if they do not make peaceful change possible, then it is tragically clear that all of Amerikka will be taken hostage in the vast jailbreak ahead.

—Tom Hayden



Monday, August 24th at 3 a.m. the Army Math Research Center in Madison Wisconsin was blown up. A researcher who was in the building working late was killed. The following leaflet, entitled "Why the Bombing" was issued soon after. It speaks for itself:

"We who understand and support the demolition of the Army Math Research Center must speak for ourselves because the official media have distorted the event beyond recognition.

"They do not tell you that this was not any mathematics research center solving any theoretical problems, but the nation's only Army math research center whose role is to solve military problems, to design triggers for others to pull.

"Their research has killed literally thousands of innocent people and has developed instruments for the delivery of nuclear and chemical-biological bombs.

"These researchers shield their eyes from the fact that their work is used to keep the privileged ruling mi-

## mad. bomber

norities in power around the world, and the press terms this self-imposed blindness 'neutrality.'

"The media does not tell you that the bombers defended human life, not only by attacking an institution of organized murder but by choosing the least likely time of day and time of year when the building was to be occupied—and then by phoning their warning to police 12 minutes before the actual explosion.

"The police made no attempt to call the walkie-talkie equipped guards in the Army Math Building.

"They do not tell you the history that led reasonable people to commit acts of force. For a full year an increasing number of students attempted to expose the real function of Army Math and to shut it down.

"At first they tried persuasion, distributing thousands of pamphlets describing the different ways that the research services the needs of the military. This led to a student demand for negotiations, but the university administration refused to negotiate.

"Then followed seven months of futile protest,

ranging from nonviolent marches last November to rock-throwing attacks this May. By ignoring reasoned argument and negotiation, the university's managers provoked rebellion.

"By responding to rebellion with naked force they left those who disagreed with only one option—force in return. This is the background for the bombing of the Army Math Research Center, the story the news media never covered.

"They do not tell you the facts that would explain the bombing and then they claim that there isn't an explanation, that it was the act of a 'twisted mind.'

"But we are not lunatics and our actions are not wanton. We want to live and we want to be free and if the military suppresses life and freedom then we must suppress the military."

signed,

LIFE ABOVE THE TREES

As we go to press, Madison Kaleidoscope reports that "The New Year's Gang", which claimed responsibility for the bombing, said that they regretted the death of Robert E. Fassnacht, the research assistant who was killed in the explosion, and added that the bomb had gone off prematurely. "The New Year's Gang" derives its name from the January 1st attempt to bomb the Badger Army Ammunition plant near Baraboo, Wisconsin. They also claimed credit for fire-bombing campus ROTC around the same time.

Their statement demanded the release of three Milwaukee Black Panthers charged with shooting a cop, and the abolition of ROTC. "If these demands are not met by October 30," they said, "revolutionary action of an intensity never before seen in this country will be taken by our cadres. Open warfare, kidnapping of important officials and even assassination will not be ruled out."

FLASH: While American Legion bigwigs nervously prepared for the opening of their national convention in Portland Oregon, some brothers and sisters crept up to their hall in nearby Seattle Washington and blew it up! The Portland convention will feature a confrontation with the Peoples Army Jamboree—a fabulous collection of fighting freaks—some veterans of Nam who don't dig the Legion. For more on that, see page 22

# FREE CITY

The Second Free City Forum was held on August 17th and this time about 75 people showed up. The beginning of the meeting was mostly taken up with a collection to free a jailed Seed seller, and this led, naturally, into a discussion of the potential for a Community Bail Fund. The overflow from the collection, \$12.77 was deposited into the safekeeping of the IWW, and further plans will be discussed at the next meeting.

After a half-hour of lamenting, fantasizing and brainstorming, Free City Music was placed hopefully; tentatively in People's Park, and the plans for Cheap City Music this winter (a series of \$1 rock concerts held indoors every weekend) were aired. As FCM's representative discussed Euphoria Blimpworks' latest ripoff (they had \$2,000 worth of amps stolen from their workshop), and Radio Free Chicago spoke darkly about sliding off the edge of the dial if money didn't start coming in, someone said the word "benefit" and it all became very clear—there must be a Free City Benefit. This will probably be happening in early October or thereabouts, and will hopefully feature two local bands, two heavy Chicago bluesmen, and a couple of national acts. Keep your eyes peeled for info. Soon, soon.

If you want to become a part of this mysterious process of creation—namely, making things happen—be at the NEXT Free City Forum, at Alice's Restaurant, 950 W. Wrightwood on Monday night, August 31st at 7:30 p.m. (and every second Monday night thereafter—we're here to stay.)

## Exchanges

FREE CITY EXCHANGE is the Chicago Community switchboard. Anything you need to fuck the system, stay alive, make the revolution, or be just a little bit happier may be available from someone they know. Call 281-7197 or stop in at 2261 N. Lincoln. They need money for phone bills and rent, and volunteers to answer phones so the service can be expanded to 24 hours a day. 281-7197 281-7197 281-7197 281-7197

KOOLAID is a new southside center trying to coordinate straight agency services, push those agencies to provide the services they claim to offer, and plug people into referrals. The agencies range from Looking Glass and Cadre through radical therapists and churches to city-run offices. Call 664-0505 if you need medical treatment, legal services, draft counseling, someone to talk to during a bum trip, etc. The office is at 12 E. Walton, and is open from 1 PM to 2 AM through Thursday and 24 hours on weekends.

Y.A.T.S. — Youth Aid Telephone Service is around to give aid, information, or just rap. If you can use them or need the, call —775-2211 — nothing will be done without your consent. They will deal with runaways, bum trips, family and school problems, pregnancy, etc. If you need to rap about anything, call them. Any evening or night - 775-2211.

## Information

FREE CITY AIRWAVES is:

RADIO FREE CHICAGO is on every night from midnight to 5am on WEAW, 105fm, with a whole lot of good music, the planet knows news and some very strange goings on. Thursday and Friday the Suzy Creamcheese collective runs it. Call the station when they're on at 273-3330, or at the Seed during more normal hours.

DO IT NEWS on WGLD (102.7FM) every Monday through Saturday at 11AM. John Ryan gives the latest news and listings of current happenings in our community. TRIAD is on WXFM, 105.9, from 8pm to midnight Monday thru Friday with music and news. Listen. UNDERGROUND NEWS on Channel 44, Monday thru Saturday, 11:50 to midnight. Get the news about your brothers and sisters on the tube while listening to music by Triad. Call Linda at 929-1200, 430 W. Grant Pl.

PEOPLES INFORMATION CENTER of Evanston is at 809 Foster, 3rd floor, phone GR5-9193. There are there to give you some true information about the Black Panther Party, and to help the community with problems of bad health care, shitty housing, pigs, etc.

PEOPLES INFORMATION CENTER • 2154 N Halsted has information and registration forms available for the Revolutionary People's Constitutional Convention and Plenary Session. Also Black Panther, Young Lords and Rising Up Angry papers and information. 549-8626

## Free City

The People's Market is at Halsted & Webster. Bring what you want to sell to the lot on the corner. Someone is there 24 hours a day to assist buyers and make sure that money is collected before furniture and other items leave the area.

FREE CITY ANIMALS is at the Wilkie Pet Shop, right up the street from the Seed. They have lots of free dogs and cats. Call 281-0461.

FREE CITY CLOTHING is now at Concerned Citizens Survival Front, 2512 North Lincoln, and the Free City Exchange, 2261 N' Lincoln. If you need it, come and get it. If you got it, go and give it.

FREE CITY FOOD is into supplying free feeds for the community at our festivals and events. They need your help to continue, so give them a call at the Free City exchange. Donations of money, time, and food are most welcome.

FREE CITY MUSIC is currently being run by Euphoria Blimp Works to provide free music for our community. They can't do it alone, if you can help in any way call them at 368-0140. If you are a band and want to play some gigs for the people, give them a call right away.

FREE CITY PHOTOGRAPHY will develop and print black and white and color for free. They could use some equipment. Call 446-6509, 835-3799 or GR5-9193.

## Organizations

THE ILLINOIS CHAPTER of the BLACK PANTHER PARTY publishes a community bulletin, operates seven community centers, three breakfast programs, a medical center, and the National Committee to Combat Fascism. They need money, breakfast foods, office equipment, office supplies, mimeos, paper, and cars. The office is at 2360 W. Madison, call 243-8276 for more information.

CONCERNED CITIZENS SURVIVAL FRONT is a leader in the struggles around urban removal, racism, adequate medical care, decent food and clothing programs, and the overall needs of poor and oppressed people in the Lincoln Park area. Give them a call at 348-6842 or come by at 2512 North Lincoln Ave.

GAY LIBERATION is dedicated to freedom for homosexuals to live without fear of repression and to develop points of solidarity of gay people with other oppressed peoples.

SEE GOOD NUMBERS

CHICAGO BRANCH of the INDUSTRIAL WORKERS OF THE WORLD is part of America's oldest genuine radical labor organization. The office is shared with the national headquarters at 2240 N. Lincoln. The hall is available for use by community organizations for meetings, socials and benefits. Volunteer office help is welcome, call 549-5045 for help in job situations in need of labor organizers. Meetings 1st Friday of every month at 8:00 pm.

LADO - The Latin American Defense Organization is from the Latin community of the Near Northwest side of Chicago. LADO was founded in September of 1966 and has concentrated on attacking the problems of welfare recipients. In addition, LADO has acted on a number of complaints of police brutality. The latest programs are the Center for People's Health, and in addition to the welfare union, LADO is organizing around the problems of workers in the community, creating a mass involvement in the organization. Call 276-0909 or go by the office at 2353 West North Avenue.

MEN AGAINST COOL are a group of men trying to deal with the ways in which men oppress women, other men and themselves. They are holding continuing rap sessions on these and other related topics. For more information call 248-9622 or 477-9771.

NEWSREEL Chicago Collective rents, lends and sets up showings of movement films. They have a catalog which they would be glad to let you have (or see). so go on down to 2744 N. Lincoln or call 248-2018.

NORTH SIDE CO-OPERATIVE MINISTRY is involved in too many programs to list here: they are working in the areas of promoting peace, low income housing, education through a Headstart program, common pantries and a bail service. They need volunteers, food, lawyers, medical supplies, and bail money. Call 281-0690 if you need what they got or you got what they need. Come to 2507 North Greenview.

THE PEORIA FOUR DEFENSE COMMITTEE has been set up to defend four Chicagoans accused of busting up a draft board in Peoria. Ransom of \$10,000 each was set, and the judge refused to let the defendants loose on the usual 10% of bond. So, money is really needed in this case. If you can spare some, send it to 2754 North Hampdon Court, or call 667-8320. They need office equipment and supplies, and some good volunteer help.

RISING UP ANGRY is an organization of brothers and sisters both grease and freak throughout the city. They publish a newspaper, hold open raps, cool out fights between the gangs and try to get the people together to fight the real enemy, have a womens group, and help brothers and sisters who are harassed and busted. Box 3746 Merchandise Mart, or call 472-1791.

STUDENT HEALTH ORGANIZATION (SHO) works to bring health and medicine to the streets. They are involved with several of the medical centers listed in this directory, and they welcome volunteers. Help smash the profit-oriented medical industry. 493-2741. 1613 E. 53rd.

THE WHITE PANTHER PARTY is an organization in the white hip community parallel to the Black Panther Party. They put out Free City News, distribute Sun/Dance, and offer free classes in political education and self defense. Call 787-1962 for more information.

WOMEN'S LIBERATION

SEE GOOD NUMBERS

Health Center - will offer minor gynecological services in the fall, call Pat McGauley at 373-1420 for more information. Summer classes in prenatal care, birth control, sex education, abortion counseling and others are being offered. Call Toby Silvey at 324-4985.

Problem pregnancy counseling and services are available through Jane (Women's Liberation) - 643-3844 and through Clergyman's Counseling Service - 324-4958

THE YOUNG LORDS ORGANIZATION fights for the right of Puerto Ricans to exist in decent conditions, as well as for a free Puerto Rico. They have been the target for heavy police harassment and are in desperate need of bail money and money for legal expenses. Call 549-8505. 834 W. Armitage.

## Community

ALICE'S REVISITED is a political, social and cultural center located at 950 Wrightwood, near the corner of Lincoln and Wrightwood. They are holding benefits every weekend to raise the money necessary to get the restaurant up to Health Department standards. Watch the Seed Calendar or listen to Radio Free Chicago for performers and dates. Alice's needs lots of things to get going, like musical instruments (especially a piano), sound equipment, a 16 mm sound projector and a whole lot of willing hands. Space for community organizations is available, and it's a good place to hang out. Call 528-4250.

THE AMERICAN FRIENDS SERVICE COMMITTEE has a draft counseling service, but it's by appointment only. Call 427 - 2533 for complete information.

THE EVANSTON PEACE CENTER has a draft counseling service, a library and a bookstore among other good things. The draft counselling service is: Tuesdays from 7 - 9pm; Wednesdays from 1 - 4pm and from 7 - 9pm. Thursdays from 11am - 2pm and 7pm to 9pm. Fridays the sessions are from 12 noon to 2pm; Saturdays from 10am to 4pm; and Sundays from 1pm to 4pm. The regular hours of the center are from 10 to 4 every day. For more information call 475 - 2260.

# DIRECTORY

GRACE LUTHERAN CHURCH at 555 West Belden holds free feeds every Wednesday at 6 pm, has some leads on housing and runaway vs parent problems. Call 549-1002.

THE PEOPLE'S DIRECTORY is currently being put together to coordinate skills and crafts in the Loncoln Park area. "The Directory is not advertising for already existing and avilable capitalistic enterprises, but a peop-les information service." It will be published in both English and Spanish. Call 525-7748 and announce your skill or ability to help the project.

PEOPLE'S PARK at Armitage and Halsted needs loving care, along with playground equipment. Feel free to just go and work on it, or see the Young Lords for info.

THE STOREFRONT LTD. has a sewing machine and a potential market, trades buys and sells books, takes crafts and clothes on consignment. Bring your own material. 2478 N. Lincoln, 549-8814, ask for Lois or Rebecca.

VISIT A CAPTIVE. The Black Panther Party is starting a program to enable visits by families and friends to the prisoners being held in the many prisons and jails around the state. If you know of any church, school or organization that has transportation and can donate some time to the program contact the Black Panther Party. Rides can be arranged to St. Charles, Sheridan, Vandalia, Menard, Joliet, the House, and others. For more info call the Black Panther Party or Rising Up Angry.

## Legal Aid

AMERICAN CIVIL LIBERTIES UNION handles cases where points of constitutionality are involved. Won't usually represent you on ordinary garden variety grass, riot, or disturbing the peace busts. Call 236-5564 or

COUNTER CULTURAL LAW PROJECT is a group of lawyers and law students who want to help with the legal hassles of living a free life in Chacago. If you are living the revolution and are being hassled, call Lee or Bill at 649-8576 or drop by 360 E. Superior Street.

LEGAL WELFARE CLINIC is held every other Tuesday from 6 to 9 pm at the Concerned Citizens Survival Front Call 348-6842 for more information.

THE PEOPLE'S LAW OFFICE handles criminal law cases free to members of revolutionary organizations, others according to their ability to pay. 2156 North Halsted, 929-1880

## Health Centers

BENITO JUAREZ COMMUNITY HEALTH CENTER is located at 1831 S. Racine. It's open every wednesday night. Call 243-4844.

COMMUNITY HEALTH ORGANIZATION OF ENGELWOOD, INC. is at 140 West 62nd Street and is open on Monday and Wednesday nights. Call Alexander Ben at 955-3220.

DR. E. BETANCES FREE PEOPLES HEALTH CENTER is operated by the Young Lords Organization a Peoples' Church, 834 W. Armitage. It serves people living south of Fullerton Ave in the Lincoln Park area, and is now pressuring Grant Hospital to have more social relevance to the people of the community. Call 549-8505 for hours and services, or contact Alberto Chavira at 549-2927.

CENTRO PARA SALUD DEL PUEBLO is administered by the Latin American Defense Organization. It offers medical aid on Tuesday evenings from 6 to 10. It's at 2353 W. North Avenue. Phone is 276-0900.

THE FRITZ ENGELSTEIN FREE PEOPLES' HEALTH CENTER is at the Holy Covenant Church, Wilton and Diversey. It serves people living between Fullerton and Barry and between Clark and Racine. Hours are between 3 and 9pm Wdnesdays and 10 to 4 pm Saturdays. It provides medical care, checkups, shots, disease tests, referrals for health, housing and legal problems, child care and education in family health care, first aid and nutrition. 348-6842.

SPURGEON "JAKE" WINTERS FREE PEOPLE'S MEDICAL CLINIC is operated by the Black Panther Party and provides free health care for the community. They are at 3850 W. 16th St, 522-3220. Donations of money, and medical supplies are welcome.

WELLS - DARROW EVENING MEDICAL CENTER is at 624 East 38th Place. Further information is available by calling 373-0514.

YOUNG PATRIOTS UPTOWN HEALTH SERVICE, inc. is at 4408 N. Sheridan and is open Saturday afternoons. The Patriots need your help to keep the clinic open in the face of increasing police hostility. Call YPO at 334-8957.

## Printing-art

J.S. JORDAN MEMORIAL PRINTING CO-OP prints for the community at co-operative rates. Donations of paper and printing supplies are welcomed at this Wobbly shop. (I.U. 450) 6710 N. Clark or 973-0219.

OMEGA POSTERS prints for the community. Omega grew out of the CADRE printing program. They can print sizes up to 11 x 17 in up to four colors with the color seperations provided. 711 S. Dearborn or call 684-6227 or 939-7672.

RED STAR PRESS prints for the community at very reasonable rates - cheap but very good. Can do four color up to 17 x 22 inches. Joel will be happy to teach you to run a press. 180 N. Wacker, 641-1576

WOMEN'S REVOLUTIONARY ART CO-OP is forming "to help women break the chains of the colonizing brainwashing that we have been subjected to all of our lives" and "to open up another front against the Amerikan Fatherland. We say ART BELONGS TO THE PEOPLE!" Call 642-9456 for further information.

## Classes

PEOPLES' SCHOOL is operating on two fronts - survival through learning technical skills in communications and liberation through student-developed curricula leading to projects - ranging from academic courses in Afro-American history to running a Saturday evening coffeehouse. A sample of what they're into is a food co-op run by HS students and a summer reading tutoring program. They have recently added a draft counseling service on Tuesdays from 1 - 5 PM. Volunteers should call 561-6737 for more information, as should anybody interested in taking courses. 4409 N. Sheridan.

FREE UNIVERSITY ON COMMUNES runs a series of workshops in communal living. If you live in a commune, want to live in one, or have plans to start one, you should get ahold of Steve or Mark at 477-9771.

## Draft Info

### CHICAGO AREA MILITARY PROJECT

AFSC - 407 S' Dearborn - 427-2533  
CADRE - 519 W North - 664-6895  
MCDC - 711 S Dearborn - 427-3350

### NORTH SIDE:

Wellington Ave Draft Counselling. Wellington Ave. Congregational Church, 615 Wellington, 935-0642  
Uptown Draft Information Service, Hull House, 4520 North Beacon; 561-8033 Monday evenings.  
Chicago Area Draft Resisters (CADRE), 519 W' North phone 664-6895  
Ravenswood - Uptown Interfaith Fellowship; Barry Methodist Church, 4754 N. Leavitt, 784-3273

### SOUTH SIDE

Hyde Park Draft Information Center, 5615 S Woodlawn 363-1248  
Mandel Legal Aid Clinic, 6020 S University, 324-5181  
South Side Draft Information Center, 2355 W 63rd, 2nd floor, 925-3686

### WEST SIDE

Lawndale Draft Counseling Program, 277-3140 or 762-2010 after 6 pm  
Austin Draft Counseling Center, 5903 W Fulton, 626-9385

### SUBURBS

Gary - Lake County Draft Information Center, 3525 Jefferson, (219) - 887-5037  
Evanston - Peace and World Affairs Center, 926 Chicago 475-2260  
Maywood - West Suburban Draft Counseling Center 100 S 19th Ave 344-2343  
Lombard - Draft Counseling Center, 1 S Park, 2nd floor 629-9146  
La Grange Area Draft Information Group, 24 W Burlington, 352-6677  
Techny - North Shore Draft Information Group, Divine Word Seminary, 1835 Waukegan Rd, 272-2700  
Naperville - Council of Churches Information Center 34 S Washington, 355-0210

FREE CITY EXCHANGE	281-7197
Kool Aide/Info 12 E Walton	664-0505
Y.A.T.S.	775-2211
Seed 950 W WRIGHTWOOD	929-0133
Rising Up Angry 2261 N Lincoln	472-1791
Chicago Defender	225-2400
Second City 2120 N Halsted	549-8760
Chicago Journ. Review	664-5255
Newareel 2744 N Lincoln	248-2018
Information Central	929-0133
Radio Free Chicago	273-3330

Women's Liberation Union	927-1790
S. Side Women's Ctr 5406 S Dorchester	DO3-1348
N. Side Women's Ctr 2150 N. Halsted	944-8087
2875 West Cermak - 927-1790	
Revolutionary Art Co-op - 642-9456	

Black Panther Party 2350 W Madison	243-8276
Patriot Party 1210 Montrose	784-1266
Concerned Citizens 2512 N Lincoln	348-6842
IWW 2440 N Lincoln	549-5045
Young Patriots 4400 N Sheridan	334-8957
LADO 2353 W North	276-0909
White Panther Party	787-1962

Young Lords/People's Church 834 W Armitage	549-8505
Peoria Four 2754 N Hampdon Ct	667-8320
Chi Peace Council 343 S Dearborn	922-6578
People's School 4409 N Sheridan	561-6737
YAWF 3435 N Sheffield	248-8082
Student Mob 9 S Clinton	332-1108
YSA	248-8082
N. Side Cooperative Ministry	281-0690
Breadbasket	548-6540
Men Against Cool	248-9622

GAY LIBERATION	
South Side/U of C	955-7433
North Side	472-2967
Northwestern Univ	338-9241
Roosevelt Univ	525-5268
Mattachine Midwest	334-2244
Community Legal Counsel	726-0157
Lincoln Pk Rights Center	525-9775
ACLU 6 S Clark	236-5564
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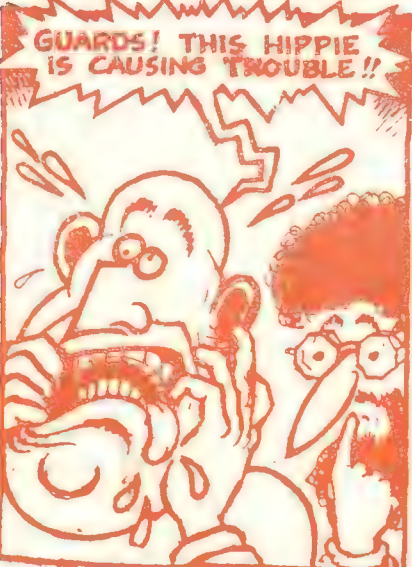
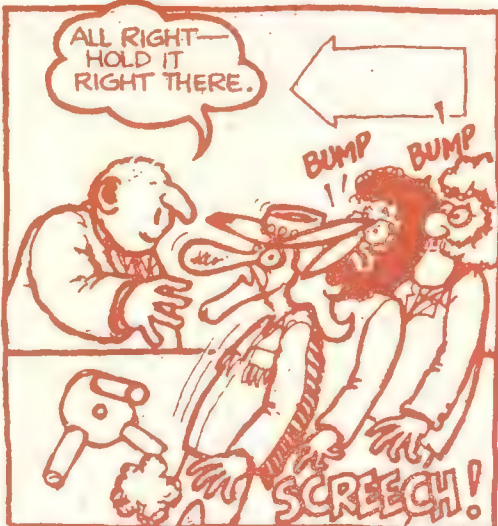
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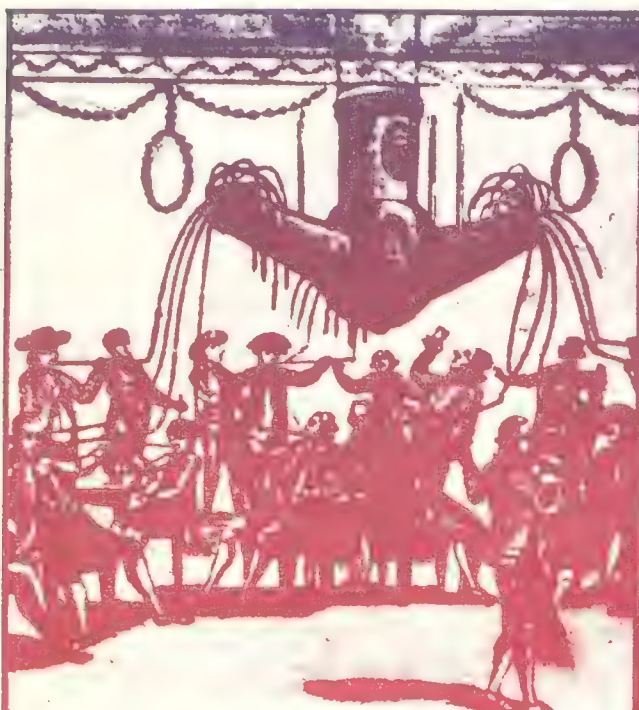
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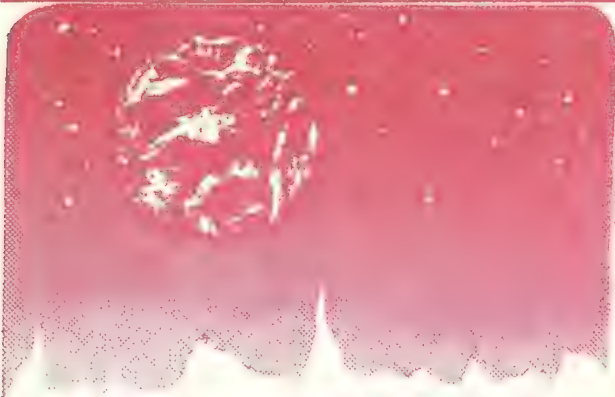


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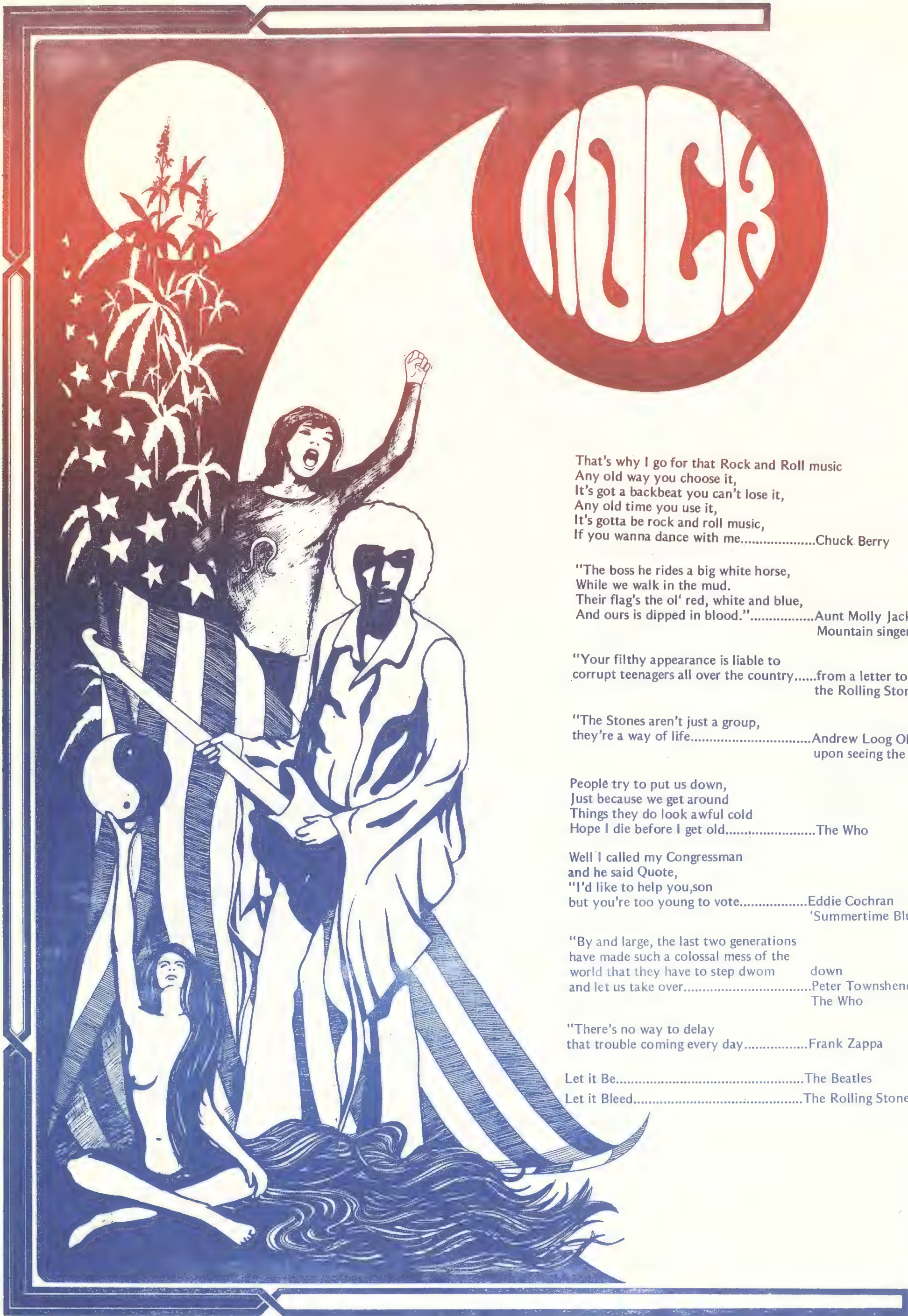
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Any old way you choose it,  
It's got a backbeat you can't lose it,  
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It's gotta be rock and roll music,  
If you wanna dance with me.....Chuck Berry

"The boss he rides a big white horse,  
While we walk in the mud.  
Their flag's the ol' red, white and blue,  
And ours is dipped in blood.".....Aunt Molly Jackson  
Mountain singer

"Your filthy appearance is liable to  
corrupt teenagers all over the country.....from a letter to  
the Rolling Stones

"The Stones aren't just a group,  
they're a way of life.....Andrew Loog Oldham  
upon seeing the Stones

People try to put us down,  
Just because we get around  
Things they do look awful cold  
Hope I die before I get old.....The Who

Well I called my Congressman  
and he said Quote,  
"I'd like to help you,son  
but you're too young to vote.....Eddie Cochran  
'Summertime Blues'

"By and large, the last two generations  
have made such a colossal mess of the  
world that they have to step dwom down  
and let us take over.....Peter Townshend/  
The Who

"There's no way to delay  
that trouble coming every day.....Frank Zappa

Let it Be.....The Beatles  
Let it Bleed.....The Rolling Stones

Max Cooperstein joined Chess records in 1956. He was Chess' National promotion manager as of 1957. He has recorded Bo Diddley, Ahmed Jamal, Lil Milton, Dale Hawkins, Etta James, and has helped promote the entire Chess catalogue (Chuck Berry, Ramsey Lewis, etc.). Best of all he recorded and did the original piano overdub on Danny and the Juniors never to be forgotten "At the Hop". He is a recordman's record man—in short, as to the record business—"he knows what's about it."

The following is an interview on the record business—what it consists of and what it does.

SEED: What are the steps involved in producing and marketing a record?

MAX: It starts with an owner or licensee—whether an Atlantic or a Chess, or an individual acting as a producer. He or they produce the record. Next, the recording studio, where a record is cut, mixed and finally, mastered. After a record has been mastered, it goes to a pressing plant, where it is prepared as a 45 or an LP. If the pressing plant is self contained, the pressing plant will press the records and print the label and package the record. The record is now ready to be shipped to a distributor. The distributor has a specific geographical area that he serves. He maintains his own sales and promotional staff.

From the distributor the records may go to a "rack jobber" or a "one stop". These are record industry terms for small "short order" distributors, who service a small area and have a limited inventory in comparison with a large distributor.

The final stop for a record is the local record shop which sells direct to the customer.

SEED: Why does a record which may cost 30 cents to produce, cost the buyer as much as five or six dollars?

MAX: The manufacturer of the record has a number of built-in costs when he produces a finished record. These include: a fee paid to the musicians' union trust fund, based on a record's sales. There are additional costs in the studio: for musicians and technical help. Publishing fees are paid to a publishing company. And, with many companies, the promotion of an album is figured in as part of the cost of the record. If a record is a hit, for instance, the artist pays for the session, which is deducted from his royalties. Very few of the records cut are hits and as a consequence the hit record and recording artist really cover the costs of producing an album for the other artists (who weren't so lucky) or: in the record business "the winner pays the freight". Album graphics have quadrupled in cost in the past four years. Four years ago the average album cover ran three to four hundred dollars, while today the cost for a cover is often in excess of 1500 dollars for one album. Since a record is considered a "buyer impulse" item, the cover is very significant.

This has given good artists a chance to be creative. If the music is creative it should be reflected in the album cover. Add to this the fact that royalties have risen considerably....in past years rip-offs on royalties were common, but this is less true now. But, until a record is purchased by the consumer, it is the manufacturer's record and he is responsible for its return.

SEED: What about bootlegging of records?

MAX: It's always been a problem. In Chicago, ten years ago it was a problem. It is, in fact, less a problem now than it was years ago when some record manufacturers weren't covered by copyrights and label registration.

SEED: Why do some albums sell for a buck ninety eight and others for six dollars?

MAX: Due to a price structure which is wrong. An album shouldn't be priced because it is a top album and fits into a series, and the series retails for \$4.98. An album should be priced according to the kind of album it is. It isn't fair to charge the same price for an album that cost \$1,000 dollars to produce and the same price for one that cost \$20,000 dollars to produce. Frequently, owing to the cost of promoting an album, an album will be forced into a higher price bracket.

SEED: What about the cost of the Woodstock album, at \$14.98?

MAX: That's a fallacy; that album is selling at \$9.00 almost everywhere and it's a three-record set. That's a case of the retailers doing a number on each other and thereby bringing the overall cost of the record down. Cotillion could not legally have released that album without making arrangements with a number of record companies. I imagine there was a nice royalty paid for that record just to use the Woodstock name.

SEED: What about the idea of artists doing "Super Sessions" or jamming together even though they are not all on the same label?

MAX: That's an old story. Trades have always gone on in the past. At Chess we swapped Ramsey Lewis, and Tony Bennett did an album with Count Basie, one for Roulette and one for Columbia. The trade papers car-



ried a story recently on Buddha and Elektra—both of whom are now promoting and working together on individual artists. The smart record company now realizes that the artists are better educated—more business oriented—and the good company keeps a good relationship with its artists. Gives the artist a fair share of an album.

SEED: What's done in terms of promoting a record?

MAX: To begin with, the record manufacturer sends the distributor promo material—photographs and album samples. It's assumed that the promo man listens to a record and promotes it accordingly. The promo man also introduces a record to D.J.'s and tries to get airplay. This means approaching the program director at the top 40 stations. He selects the music to be played and changes it weekly. The object of much of the promo man's work is to get a record breaking in several areas, and then say "this record is a winner—its number 32 on WIXY etc". It's really murder to come in with a new record and a new artist to a top 40 or format station. Unless it happens to be a killer record. Most of record promotion is personal contacts. Even the record company's other than promotion executives keep in close contact with the d.j.'s and the media. That's why some of the companies are more successful than others. When I was with Chess, I would often be called in to talk to a d.j. to ask to get a record played. It all adds up to how heavy the record is and secondly as to how heavy the promotion man is.

SEED: Are there any areas of the country that are considered a good place to break a record?

MAX: That depends on what type of music. For pure pop music, for instance, the cities considered "pure pop" record areas are: Milwaukee, Minneapolis, Boston, Seattle. These are areas where a potential hit record is considered proven if it breaks. These are defined pop markets.

SEED: How important is a record company's reputation or label?

MAX: To many people, a record label is important. I've seen people ask for a record on a specific label only. A small label—or an "off the wall" label is scary to the distributor or the jobber, because he fears that the company will go bust and he'll be stuck with a big inventory. It's the smaller labels that get into a lot of promotion and p.r., because they are in competition with the larger "name" labels.

SEED: Was that the situation with Chess before it broke people like Chuck Berry, etc.?

MAX: Yes, the importance of a hit in making a label. The best advertising in the world for a label is one that's on the charts. Chess had a jazz-oriented label, formerly called Argo. Argo was changed to Cadet and one of their first releases was "The In Crowd" by Ramsey Lewis, which soared in popularity and made the label and Ramsey Lewis respectively. Look at Atlantic, that has Aretha Franklin, Joe Tex, Wilson Pickett, Sam and Dave, Led Zeppelin, Iron Butterfly, the Cream, etc., people get accustomed to the artists a label produces.

SEED: How does Atlantic do it?

MAX: They're hip people. For a time they were a cool sales company. But it appears they sat down and evaluated themselves and the scene—and they went out and did it. They knew that the Beatles and Stones weren't a fad. Of course, the rest of the industry began signing groups like crazy. And there was a lot of wild talk about tremendous front money for freaky guitarists and it was "lets sign groups, that's what's happening". But it wasn't a new thing really. There are always creative people and the rest of the industry will follow. The creative end is just opening up in the industry. Just as in films, the bulk of the industry will be artists owned by production companies. Because the production companies are interested in promoting the individual artist.

SEED: Has the record business always had trends?

MAX: They have always been part of the business. There's a bubble gum trend, a Country and Western trend, a bossa nova trend, a jazz piano trend. It's like a turtle neck sweater becoming acceptable because the dignitaries wear them. The industry leaders pick up on trends and make them acceptable. In the record business you judge significant records by their constant sale. The oldies but goodies are part of this market.

SEED: Like Chuck Berry?

MAX: Right, Chuck Berry was originally on the R and B trade charts in lieu of this position on pop charts because he was black. At that time there was no real way to classify what he did or the market he sold to.

SEED: Which groups have really influenced the pop sound?

MAX: In terms of significance in the last five or six years its got to be the Beatles followed by the Rolling Stones. They are probably the primary leaders. The Beatles started with the teeny boppers—the T shirts, and the dolls—don't forget.

Tamla-Motown was responsible for a good portion of the teen or pop sound. Barry Gordy had groups accepted by white radio stations as top acts. The Supremes, the Temptations, the Miracles—and the majority of his acts were (Stevie Wonder, the Four Tops) groomed and tutored and even choreographed for a specific market. When his act went out it looked swell and was just as good in person as it was on the record. Motown is a very important part of pop music today.

A lot of the Atlantic sound was very instrumental in guiding popular tastes today. Like the Stones, a lot of artists today used material that had scored earlier. And done properly, they will score again.

SEED: What makes a good L.P.?

MAX: In the past, albums were a hodge-podge of cuts, some of the stuff done in one city and some in another. These things were thrown together. No concept or continuity. An album should really be no different than a book. It should tell a story. The bad album is usually the one with one good cut on it, and then you hit the reject button. "In A Gadda Da Vita" has been in the top twenty for two years. It's a construction. The album should be done just as though you sat down and you were writing a book. There should be continuity. The tunes themselves should be spaced properly. Not too long ago, LP tracks had to be under three minutes except in a jazz album, and even then it couldn't go too much over three. This was in order to get airplay on AM radio. Then record company executives finally realized that an album is a time consuming project. [planning an album] If the artist isn't ready, he shouldn't record. And the record companies have become aware of that. The creativity and the quality of an artists work are lost when he is put under pressure from the A and R man or the record company.

SEED: What's the A and R man's function?

MAX: The A and R man can't possibly be personally responsible for C and W, pop, and jazz at the same time. And yet, you do have record companies that have head A and R men. The cat may be a fantastic jazz man, but he can't possibly be into all those areas at one time.

SEED: How does a trend, say to country rock, start?

MAX: Dylan's appearance made for a lot of C and W trends. The initial notoriety isn't there any more. The big swing to country came with the "Ray Charles Plays Country" album... and the bossa nova thing caught on after Stan Getz recorded his stuff.

SEED: Why is there imitation in the industry?

MAX: One of the problems with the industry is the A and R man who goes to his boss with a group that sounds like the Cream, or that sounds like the Beatles. Why should it sound like the Cream. One Cream is enough. These sound-like things don't usually make it. They may slip through, but they don't usually make it.

SEED: Do you think gospel music will be significant in any future trends?

MAX: In the record industry, there is an adage that in times of strife, people kind of turn toward Gospel music.

SEED: What's the modern or pop sound?

MAX: A combination of blues, pop, country, teenybopper and a hell of an advancement in electronic sound. It's modern rock and roll.

SEED: What about length of cuts?

MAX: Artists are demanding more time for an individual cut. And they don't care about the AM radio station who won't accept a record over three minutes.

It was some riot, all right — but it's been even more of a tragedy since that green ripple bottle day down at the bandshell. Official Chicago has put the clamp on rock n' roll and the city's promoters have been gaily agreeing to keep things toned down.

We all know what a hassle Free City Music's been going through. That nice man who runs Lincoln Park suddenly isn't such a nice man after all and now he is talking about the incredible 'traffic jams' created when the park rocks. There are baseball games and — of course — the Zoo nearby but the park superintendent has acquired the thought that the jams are caused by thousands of music freaks ... "and if there was a fire in the neighborhood you'd never get the equipment in," he says. There's an attorney who donates his time to Free City Music. His name is Beardsly Ruml, and by chance he was busted in Grant Park. Busted for asking the pigs not to beat a young black onlooker. Ruml says he'll sue if the city tries to throttle Free City Music. (Guess who runs the courts in this town?)

The Aragon — that capital of 'community involvement' — closed until August 14 when they reopened with Richie Havens. (They say) because sources close to Amerikan Tribal Productions contend that vice squad cops told the Aragon they'd be hassled unless they closed to 'cool things out'. Too much dope and fucking in the aisles, said the pigs; the Aragon people were getting pretty worried too, so they quickly agreed. The irony of the situation, of course, is that the Aragon pays some stiff across-the-board bribes (to cops, fire inspectors, building inspectors, etc, etc) as do most other places of public entertainment in town. A sergeant, for example,

# N ROCK



stands to make around \$ 80 per visit.

The happy days are over though, and now even well-padded Bill Graham is yelling that the talent costs too much. Supposedly it's true for the Aragon too, (altho much of the 'talent' may be in blue) and so that old flaking-sequin of a joint may go dark again, except for Puerto Rican prize fights.

The same is rumored for that sweaty little club on State Street — Beaver's.

Meanwhile, local neighborhood vigilantes told the Stages management to stay closed — no 'hippies' wanted in Logan Square, thanks. It's rumored that WGLD, the progressive rock FM station that sponsored the Otis Spann benefit a few weeks ago (lovely evening, tho a bit crowded) is thinking about doing a concert series next fall. The place is really too small, tho, to support big name, high-money acts — but another Otis Spann benefit (even for \$3, with some kind of realistic admissions policy for people who aren't into money) would be nice.

Meanwhile, the park district's President Dan Shannon

(who has suddenly found that the youth-appeal gimmick is a two-edged sword) is very definitely saying that there won't be free music out in the park for a long, long time — which shows you just how deep the city's commitment to free music was in the first place.

People are beginning to wonder about music anyway. It started with all sorts of grand promises and pretentious talk about 'alternative culture' and quickly became something entirely different. Perhaps, at this late stage of the game, the whole idea of 'culture — diversion, 'entertainment' — is wrong, beyond the kind of music a given community can produce within itself; something that becomes, not an escape hatch, but a recommitment. The day has arrived when 'rock stars' have to play behind barricades, moats, armed thugs, and 'security precautions'. Something obviously is deadly wrong; it's a little like fucking an ice-cold corpse. It may be a trip, but it's not getting us anywhere.

.....chrome



About a year ago, rock's nastiest man, Frank Zappa, disbanded his Mothers of Invention, vowing never to return until the cretonic bubble-gum record buying public improved its taste.

During the previous four years, Zappa produced eight records of mind-staggering music. When Jimi Hendrix became popular, everybody started coming up with super-loud guitar riffs drowned out in their own feedback. It was very mind-staggering, but commercially conventional. Kooper, Bloomfield and Stills jammed for a while and discovered mind-staggering blues jams (the naive children never heard of the real blues, because black blues was deemed "uncommercial"). Because they weren't drastically different from all the current AM radio jive, they recieved the large-scale exposure needed to become successful.

Zappa threw away the rule book when he started recording. His music kept changing tempo, and he sang about groupies and vegetables and plastic america and stuff which today is considered "political." He used two drummers and lots of brass and a straight orchestra and grunted and snorked and produced totally demented, insane music which never was exposed to the rockn'roll public. The Mothers went broke because nobody bought their records or went to their concerts.

Zappa moved on, recording other demented, uncommercial acts like Alice Cooper, Captain Beefheart and the GTOs. Because everyone was so original, the major labels wouldn't touch it, calling it "uncommercial." Therefore, Zappa started his own labels—Bizarre and Straight (on the Bizarre record envelope: "Just what the world needs—another record company.").

(It is for this very reason the music business has recently been in a hell of a jam, releasing the same old stuff, looking for a new commercial trend while ignoring the creative music being produced every day.)

Zappa also made a record "on his own" (with fellow Mothers Ian Underwood and Sugar Cane Harris, with Jean Luc Ponty, Shuggy Otis and Captain Beefheart). The record, Hot Rats, played around with jazz-rock (eat shit, Blood Sweat and Tears) and, for some reason, people took notice. And they went back and looked at the earlier Mothers records.

People started listening to complex, biting "rockn'roll" —something really original, not Bhudda bubble-gum mass produced Monkee music, and found shit made years ago that was still, in 1969, futuristic.

Not to be made a culture hero, Zappa went back to Bizarre and whipped out a new Mothers record even less commercially acceptable than his earlier grimo: Burnt Weeny Sandwich, after the non-movie, starts off with

some Ruben and the Jets—1950s rock—and moves straight into a collage of classical-type music, performed with rock instruments. On the other side, the Mothers whip out a 22 minute classical-rock piece, complete with two piano solos and a violin solo. Finishing off the record was another Ruben and the Jets ditty, "Valerie," in which vocalist Ray Collins switches from singing the lyrics in English to singing in Spanish. Not very commercial, not for the rock field.

However, jocks like ol' Ron Britain on good old WCFL teeny-bopper radio played one of the classical tracks. Shocking. The Mothers never received much air-play before, especially on the AM stations. Burnt Weeny Sandwich hit the charts, zooming all the way up to the big number 114 spot. The Mothers, which really no longer existed, became popular.

Zappa, faced with playing a gig at the Los Angeles Philharmonic (on Mother's Day, get it?), drew in his breath, got the Mothers back together, and went out on a warm-up tour.



Some of the Mothers had split, drummer Jimmy Carl Black (the Indian of the group) and sax player Bunk Gardner formed a new group called "Geronimo Black" ("to play Bar Mitzvahs," according to a Reprise records hype), and second drummer Artie Tripp decided to trade in whatever sanity he had left to play bass marimba for Captain Beefheart on his new Straight record, Lick My

Decals Off, Baby. Zappa got former Mother Billy Mundi back for the gig to play lead drums, but needed a number two man. He found Ansley Dunbar, a Britisher who played with Jeff Beck and John Mayall (but then, who hasn't played with Jeff Beck and John Mayall) and had his own group for a while. Bass player Roy Estrada also split, so Zappa brought in Jeff Simmons, who had just recorded an album on Bizarre called Lucille Has Messed My Mind Up, in which Zappa plays guitar and messes Clapton/Hendrix freaks' minds up. Armed with veteran Mothers Ian Underwood on Sax, piano and organ, Don Preston on organ and nausea, Motorhead Sherwood on sax, tambourine, snorks and theatrics, and Ray Collins on mouth, chickens and dolls-foot; Zappa and, the

Mothers of Invention hit Chicago for their "Farewell Appearance."

Three days after the Kent State killings, the Mothers played a benefit concert for somebody who optimistically thought they could put on free concerts in Chicago by first charging \$5.50 a head; the Auditorium Theatre was about 25% full.

The concert started off with "Trouble Every Day" from Freak Out, a song written about the 1965 Watts Riot ("You know, People, I'm not Black but there's a whole lotta times I wish I could say I'm not white!") and went into some Burnt Weeny stuff and some Ruben and the Jets stuff and some shit from We're Only In It for the Money and finished up with a boogie, which somehow evolved into a parody of the Door's song "The End":

Follow the snake... to the lake...  
Follow the snake... to the lake...  
The killer awoke before dawn, he put his boots on  
and he walked down the hall  
to a room where his father lay...  
beating his meat to the latest copy of Playboy magazine.  
"Father,  
I Want to Kill You!"  
"Not now, son!"

Yeah, Zappa's concerts aren't too commercial, either.

Two months later, Zappa and the Mothers returned, following their Farewell Appearance up with a Ravinia gig, probably to promote the newest Mothers record, Weasels Ripped My Flesh. A few more changes in the group: former Turtle Edgar Winters—the fat obnoxious one—is on hand for on-stage goofing-off and grossing-out, Zappa and Simmons handle the vocals (Ray Collins split, and Don Preston formed a new group, called Aha.) Ansley Dunbar was the only drummer on hand, and his performance blew everyone's mind out, including several Ginger Baker hard-core Ginger Baker freaks. One important difference—the crowd was Standing Room Only.

Now a bunch of big-time superstars, the Mothers have returned to recording. Their latest, Weasels Ripped My Flesh, consists of tracks recorded by the original group between 1967 and 1970 for twelve unreleased records. It's a sort of "Best of..." record, but the original records were never marketed. Most of the record is free-form, improvisational stuff; the most "conventional" cut is a Zappa vocal called "My Guitar Wants to Kill Your Mama." The first time you hear the record, you'll think you plugged your stereo into your dope stash, but after a short while you'll begin to get into it.

A follow-up to Hot Rats is supposed to be completed for release on the next full moon. A brand-new record featuring Ansley Dunbar and Jeff Simmons and the rest of the current bunch of Mothers is also supposed to be in the works. Zappa, Underwood and Tripp also appear on Jean-Luc Ponty's new record, King Kong, after Zappa's immortal piece of the same name in Uncle Meat. The record sounds a lot like Hot Rats.

Zappa has come out against drugs, although not very publicly. This is easy to understand; you can get completely wrecked on Zappa, if you'll only open your mind to it.

—Mike Gold

It seems funny that such a visual art form as Rock doesn't take full advantage of its own potential and innate theatricality. For one reason or another, the focus of Rock has shifted from the stage to the studio, and the recording has become a separate entity from the live performance rather than being a reproduction of it. Good. For one reason or another, the studio has become a place where a performer can make a perfect performance. You make a mistake you take it over. But the evil side effect of all this is that most bands can't duplicate the sound of their records in person. Complete reversal. Time was when an artist tried to duplicate his live performance on tape.

What suffers? Not the recording—it remains perfect. The live performance suffers because it, in effect, is compared to the recording.

Maybe it's because of this weird duality that most groups come off having as much stage presence as a high school talent show pit band. The emphasis isn't so much in trying to give a great performance as it is in trying to reproduce the record's sound. Example: Creedence Clearwater. What a great sound. What a lame stage act. Maybe Fogerty sings out of the side of his mouth and the drummer smiles every once in a while. So when the concert's over you hear, "It was good, but I could have stayed home, played the record and looked at a photograph."

Rock has so much impetus, so much force that it's a shame so little is done with it in performance. Sure, a lot of people can get away with doing almost nothing except what they have—what is it called?—charisma, "an extroverted personality." You don't have to watch them, you can't help but watch them. You know who they are, Elvis, Little Richard, Jagger. But how many Elvises and Little Richards and Jagers are there?

So what does Rock Singer #643 do to compensate for not being a legend? All to often he resorts to screaming, walking off stage in a huff, or whipping out his cock. Is this "theatre"? I suppose so, in the basest, cheapest sense. And it is one step above standing there strumming the guitar.

But who needs it? You're a band; you've got a record; you're an event, for Christ's sake use them. The Who use them. They're the Who. Half hour before they appear their entire concert: one-half hour of "I Wanna Be a Doctor." The Who starts testing in K's. "One, two..." "Mike number one" switched to stand number four. "One, two..." "Mike number four is switched to stand number two. "One, two..." "Mike number two goes to stand number one. One-half hour of "One, two..." in the thickest Manchester monotone going. And slow? It takes him three minutes to cross the stage. After a half hour of this kind of performance the audience is (a) tense, (b) fully alienated, and (c) ready for anything but Professor Welino and his Dogs could get a stand over on.

Finally, "Ladies and Gentlemen. The Who." The Who come onstage and you wonder if they really know each other. Roger Daltrey, the singer, is Adidas make no mistake. Gold lame jacket over a fabric blouse and vein tight pants. Townshend and Moon, guitarist and drummer, look like they just got off the afternoon shift at the factory in tee-shirts and jeans. And way over, extreme stage right, is the bassist, John Entwistle, wearing, if you can believe this, a Three Piece Suit.

It's brilliant. The audience has been psychologically and visually prepared for anything. Their show builds to this tension and the visual circus they've set up. Daltrey Townshend and Moon generally attack their respective microphone, guitar and drums. Entwistle, the bassist, stays away as he can possibly get, looks like his own stage coming to life only for an occasional harmony or for his frog-voice solo in Summertime Blues. They play off and



mistake. Gold lame jacket over a flannel blouse and  
vein tight pants. Townshend and Moon, guitarist and  
drummer, look like they just got off the afternoon shift  
at the factory in tee-shirts and jeans. And way over ex-  
treme stage right is the bassist, John Entwistle, wearing, if  
you can believe this, a Three Piece Suit.

It's brilliant. The audience has been psychologically  
and visually prepared for anything. Their show builds  
on this tension and the visual circus they've set up. Daltry  
Townshend and Moon literally attack their respective  
microphone, guitar and drums, while Entwistle, as far  
as he can possibly get, looks like his own statue, com-  
ing to life in a flash for an occasional harmony or for his  
frog-voice solo in "Subliminal Message." They play off  
against each other. If Daltry doesn't play, Entwistle  
scowls but Townshend only shrugs his shoulders. They  
are simultaneously frantic and composed, naive and  
completely rational. They will break from a loud jam  
into a perfect four-part madrigal.

And then comes the end: the culmination — the  
part you've all been waiting for. Townshend lifts his  
guitar over his head and holds it there....and you know  
he's going to do it, but you're still daring him to. By now  
it's ritual, both for him and the audience, but you're still  
standing on the edge of your teeth and gnashing your  
teeth. So he plays on this. He swings it to the left and  
right — he swings it to the right and pauses — he raises  
it over his head again — he swings it to the left and thrusts  
a knife in hand about to do it — he swings it to the right

— AND THEN HE SMASHES HIS GUITAR INTO  
A BILLION PIECES AND RIPS IT UP AND SMASHES  
IT AGAIN. JESUS CHRIST, HE'S REALLY DOING IT.

Is this theater? You bet it is. Pure catharsis.  
Theater in its original and purest form, ritual drama. This  
act of Townshend's and its impact on the audience is  
probably the only modern equivalent of Greek Theater  
and its religious impact on its audience. To the ancient  
Greeks, their drama was an emotional ritual experience,  
a "purging of the emotions through art." A perfect de-  
scription of the Who's finale. The act of destroying the  
guitar is not so powerful as is what the act implies. Com-  
plete disdain for materialism, total anarchy, rejection of  
authority, revolution, no? He's smashing that thing in  
front of all those faces and getting away with it and  
you're up there with him doing it. If you don't feel  
purged after going through that, then brother, you just  
ain't with it.

Most band's stage acts fall somewhere between Crep-  
denza, Clearwater's and the Who's. The Cream were like  
three leading actors in the same play, each trying to up-  
stage the other two, each ironically screaming at the top  
of his lungs, talking down to the audience, and ending  
another's solo passage. The Mothers were/are like that, too,  
back together (the week?) crazy, on record, but flat on  
person. Zappa is a brilliant satirist, but live he comes off  
like a sarcastic Stan Kenton.

Bear in mind that Rock in Theater isn't the same  
as theater in Rock. Such papier-maché goodies as Hair  
and the like take the focus away from the band as the  
central theatrical unit and merely use a rock group to re-  
place the orchestra. There is no difference between Hair  
and My Fair Lady except that there's more skin in Hair.  
The theatricality of a rock band is how that band frames  
its music in a live performance. Many groups consider  
their stage presence to be merely frosting on the cake,  
which is why their cake seems so stale after a few  
samplings.

Nate Herman

# ROCK & ROLE



Photo by Al Koss

# What Ever Happened to Rock?

The local rock scene in and around Chicago isn't too different from the scenes in most major cities — not too damn good! Groups are a glut on an already over-stuffed market and gigs are hard to come by. When local bands do play, they are generally forced to work in a shitty environment — small, sweaty clubs with lousy acoustics and a jaded audience made up of teenyboppers looking for a new superstar to worship. Thinking back to the days when the Avalon Ballroom and the Fillmore Auditorium were in full swing in San Francisco, each boasting a bill with two "name" groups and a couple of fine local bands, it's really a comedown to view the scene as it exists today in Chicago, and in almost every other city from coast to coast. What the fuck happened?

A lot of things happened; most fall into the category of — Rock became a profitable business. Rock just got too popular for its own good. San Francisco in 1966 saw the emergence of half a dozen dynamite bands, all from the general area. As their fame spread through the grapevine, people in cities where there was little local activity clamored to hear the new "acid rock" that was being trumpeted in the mass media. So, some time in late '66, the Jefferson Airplane, in the great old tradition of show biz began touring the country. The initial effects of the tour were beneficial — the new SF groups displayed their new life-style up there on stage, and thousands of young people saw living proof that there was another way to live. They heard the music of LSD, took the stuff, and had their straight minds blown forever. In the bargain, the appearance of an exciting musical form that was also commercially feasible sent guitar sales soaring and spawned countless new groups all over the country.

Soon, good music was coming from ALL parts of the country, and interest in rock kept increasing. By now though, the number of groups on "the tour" had increased to the point that rock concerts moved out of the Civic Auditorium and into rock clubs, and later in many cities, to rock palaces built specifically to showcase rock shows. There, the promoters vied for the rock buck that Bill Graham (and others like him) had proved existed. As palaces proliferated and bookings became easier to get, more and more groups were being encouraged to get their music together and split their home town for a central location — mostly LA where the record companies were quartered (by this time, rock records were doing so well on the charts that record companies were anxious to sign new groups in hopes of finding an instant goldmine), and where the bookings were easy to get. As the demand for live music increased, the established groups began asking more and more money for personal appearances. I clearly remember whistling in amazement when I learned that Big Brother and the Holding Company had gotten \$5,000 for two sets at the Village Theater (later to become the Fillmore East) in New York. As the cost of booking went up, so did the ticket prices; the Fillmore in San Francisco started out charging \$2.50 for four good groups—\$5.00 is now standard for two top acts. As the fame of the "name" groups spread, local bands began to feel the pinch of audiences that demanded nationally-known acts. As promoters, managers and booking agents began to realize that a group's name was more important than its music, the hype became predominant. A group with a gimmick—whether it be a "superstar" performer, a freaky stage act or overamped sound—became well-known and therefore commanded bigger chunks of bread. Smaller rock clubs, unable to meet the overhead of a hyped group, couldn't book the biggies, so their popularity waned and the palaces took over.

Even the atmosphere at rock shows changed. Where the Fillmore had billed dance-concerts, there was no longer any dancing, only a sea of stoned faces, passively absorbing the sounds. The media made rock "meaningful", and rock papers like Rolling Stone made individual stars and technical doo-dah more important than the feeling of the music—the kinetic effect of electric music was submerged in a lot of hype bullshit about whether Eric Clapton or Jeff Beck could fit more notes into a three minute break.

We've now reached the point where 5,000 people will pay \$5.00 each to sit on a hard wooden floor to watch Joe Cocker do his famous Stage Act. The \$5,000



fee that amazed me in 1968 is now a second-line price tag. Groups like The Airplane, Sly and the Family Stone, Creedence Clearwater, and C.S.N. and Y ask (and get) \$25,000-75,000 for a show, while a talented hometown group plays to 100 people a few blocks away and gets \$150 for three sets.

What has this meant for the groups? It's meant that they've been forced to pursue the big buck just to cover the cost of their incredibly expensive equipment. It means that groups break up under the financial pressure.

sure; or they are often forced to split their hometown, where everyone wants to hear Jimi Hendrix and head for the West Coast, where the hype-dollar may await (though the streets of LA and San Francisco are lined with the remains of groups that didn't make it). It means that groups are forced to sign rip-off recording contracts (where they get next-to-no residuals, pay for all their studio time, engineering, publicity, tapes and extra equipment needed for recording out of their share of the profits—if there are any). This often results in a band owing huge sums of money to their record company, and disbanding under the strain of knowing that their next \$20,000 is pledged to the bloodsuckers. It means groups recording too early, depending on the hype to pull them through, trying to create a "winning formula," and driving themselves to distraction trying to make a "name" for themselves and thereby get some bookings.

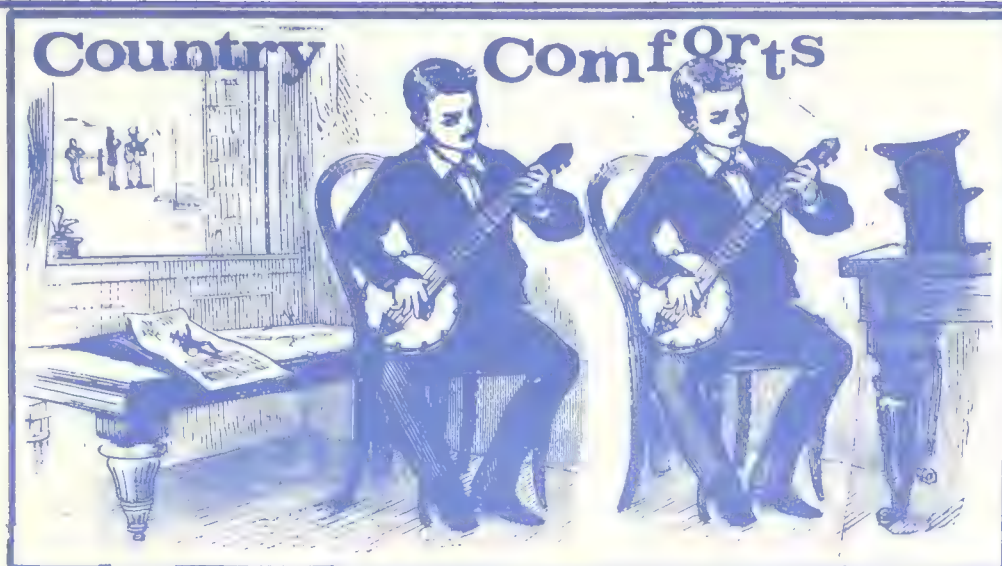
For audiences, it means trading the vitality of a local rock scene for sterile, impersonal "concerts" (even the word "concert" is antithetical to the energy that rock stands for). It means total dependence on one of two types of rip-off promoters; either the rock-palace tycoon trying to duplicate the success of a Bill Graham with mammoth shows, and with mammoth shows and "psychedelic" gimmicks; or the one-shot entrepreneur who hires a huge hall, a superstar band and guarantees himself a fat profit by charging up to \$7.50 for tickets. For the poor schmucks who buy the whole hype, it means trading a vital local scene for an album-cover sized peek at a "celebrity" and a mess of gossip from the pages of Rolling Stone. It's the triumph of formula over innovation; passivity over involvement.

Ultimately, something's going to have to give. Even the big-time promoters are beginning to hurt from the high cost of getting big-time performers. Even at \$5 a head, you've got to get quite a crowd to pay for \$15,000 of talent—3,000 paid admissions (in the business, they're called PA's) just to pay the band(s)! And the listeners? Well, if they don't happen to like the bill that week, or don't like the hall, or the vibes, or can't raise \$5—too bad, that's the only game in town, unless they want to spend \$2 and go to a crowded, sweaty phonebooth of a club where the music sound raucous and tinny, and the musicians obviously ain't digging what they're doing.

But those musicians, those local guys sweating to pay off a new amplifier; they're the key. They make some good music, those local guys, and they haven't yet been spoiled and rigidified by the demands of the tour/hype/business/ratrace. They don't want to leave town, but they're going to have to if they don't get better gigs and more frequent gigs than they've been getting. Support them! You can dance to their music just as well as to Ten Years After's superfast bullshit. Get the local scene OUT of those little closets and into the bigger places; demand local groups in the rock palaces, demand free music in the parks—the local bands will be glad to provide it. Don't wait for them to go away and make a hit records before you see them—see them NOW. Reject the Rolling Stone hype—that's for the "businessmen."

Hopefully, what was called Free City Music before it was banned for the

it was banned from the parks will be holding indoor concerts every weekend through the Fall and Winter at the lowest possible price (like a buck or two) and featuring the best local bands. Support Cheap City Music! Send the biggies back to their hometowns, where they're needed more than ever, and let's create our OWN music right here in Chicago. If you want to hear the Jefferson Airplane, buy the record. If you want to hear LIVE music, listen to your brothers and sisters !!!!!!!



If you saw Woodstock — you didn't see any country music. That's C and W music, the kind of shit-kicking stuff you hear on WJJD, or any one of a number of Country music stations. Counter-culture people don't cotton to Country music much — and for a lot of rea-

sons. But the impact of Country music on rock and roll has been tremendous. In fact — culture figures like Dylan, Clapton, Jim Morrison and Country Joe McDonald all have credited Country singers and instrumentalists as definite influences on their own music. It's hard not

THE HITS. . .  
THE HYPES. . .  
THE HEAVIES. . .



**SELF PORTRAIT — Dylan:** Dylan's most controversial album yet. A. Is it a boring banal shuck; B. a masterpiece; C. a boring banal masterpiece; D. all or none of the above?

**LIVE AT LEEDS — The Who:** Loud, live, heavy kinetic, English hard rock as only the Who can do.

**WORKINGMAN'S DEAD — The Grateful Dead:** It sounds like country but listen close, it is really the Grateful Dead.

**STAGE FRIGHT — The Band:** Some of it sounds like the Band imitating the Band - but it's mainly a knock out with one of the all-time greats leveling off and checking things out.

**THE GREAT SPECKLED BIRD with Ian and Sylvia:** The last of the folk-country hold outs go Nashville with a vengeance.

**LET IT BLEED — The Rolling Stones:** What the fuck can you say about the Rolling Stones?

**DEJA VU — Crosby, Stills, Nash, Young, Taylor and Reeves:** "Politics is bullshit" Steve Stills; so is your album.

**JUST FOR LOVE — Quicksilver Messenger Service:** Quicksilver goes artsy. Whatever happened to rock and roll? "Cobra" is the only familiar-sounding tune; the rest is ego-tripping.

**BAND OF GYPSIES — Jimi Hendrix:** Uninspired, but Hendrix on guitar makes the album.

**JOE COCKER! — Joe Cocker:** A really good album by one of the raunchiest singers around. Watch for his third album.

**THE RILL THING — Little Richard:** Little Richard's back and she's still wailing.

**TRIP IN THE COUNTRY — Area Code 615:** The best Nashville Sidemen, for those of you who like flawless country picking.

**OKIE FROM MUSKOGEE — Merle Haggard:** Pure Country honk in the tradition of Jimmy Rogers, Hank Williams and featuring perhaps the best instrumental country group now on the road, The Strangers.

**LET IT BE — The Beatles:** A weak ending to a great chapter of rock.

**ALONE TOGETHER — Dave Mason:** Marbled vinyl means you can get off looking at it as well as listening to it. "Sing A Simple Song" is great.

**JOHN BARLEYCORN MUST DIE — Traffic:** Steve Winwood is back with Traffic, where he belongs.

**ON SIX AND TWELVE STRING GUITAR — Leo Kottke:** Leo Kottke gotta be one of the best finger-picking Fahey-school, guitar wonders around.

**TROUT MASK REPLICA — Captain Beefheart:** Avant garde rock by someone who wants you to revise your premises about rock and roll; or, There's more to this one than meets the ear.

**THE FLAMING GROOVIES — The Flaming Groovies:** The roots music of the fifties. Lyrics by the Flaming Groovies.

**GASOLINE ALLEY — Rod Stewart:** Rod Stewart leaves Jeff Beck behind and comes out ahead.

**A GIANT STEP — Taj Mahal:** Honest blues from the Massachusetts Delta.

**ALBION DOO-WAH — Cat Mother:** Countrified rock and roll, done with skill and wit. (See "Strike another match...")

**LEON RUSSELL — Leon Russell:** Ten years coming and he's got it down.

**CLIMBING — Mountain:** One of the better "heavy" groups. Felix Pappalardi strikes again.

**GREAT WHITE WONDER and STEALIN' — Dylan:** Fidelity variable but a fascinating glimpse into early and previously unpublished Dylan.

**LIVER THAN YOU'LL EVER BE — The Rolling Stones:** The Rolling Stones live and in the studio are two different groups. Listen for yourself.

to — because the rock and roll of the fifties was made in large part by country musicians and singers — to mention a few: Dale Hawkins, Elvis Presley, Gene Vincent, Carl Perkins, Bill Haley, the Everly Bros., and Ricky Nelson.

Listen for an hour or so to WJJD or any one of the local country stations, and compare the rock music of the fifties with contemporary country and western music. There ain't much difference — in fact — with a lot of contemporary country music there's no difference at all. The answer is simple enough, a lot of modern country music is being cut by the same people who brought you rock and roll. James Burton — once Ricky Nelson's lead guitarist — is still one of the best Nashville sidemen around. Dylan, talk about your culture hero, has cut at least five albums in Nashville, and, according to his own account, formed much of his musical identity listening to Hank Williams and Woody Guthrie. Guthrie, in addition to being one of our finest folk poets, was about as country a singer as you'll ever hear. In fact, Guthrie's roots go even deeper in that he grew up listening and playing the music of the Carter Family and Jimmie Rogers — and they were really Country.

There are a lot of reasons for country music's impact on rock and roll — and one of the most important has been Media. Because they were isolated and lived in "rural" America, a lot of modern musicians grew up listening solely to radio and records during the 30's and 40's, and the music they heard, they imitated. That's why you find Luther Johnson, formerly lead guitarist for Muddy Waters and a fine blues singer, stating that some of his favorite music is Bluegrass, as done by Bill Monroe and his bluegrass boys. Monroe is considered the father of modern Bluegrass music — which is unamplified Mountain String Band music. Its about as down home hillbilly as you'll can get: and a lot of cats in Nashville think it's too down home, i.e. no commercial potential.

But then Bill Monroe learned a lot of his early music from a black guitar player and fiddler.

In addition to the radio, the rural south was a good market for what were called "race" records. Race records were simply records made by black musicians and sold to and tailored for a black audience and country music — which was sold to rural white audiences. But as the boys in the quarterlies say, certain "cross-cultural" factors were at work: to wit - white musicians heard black race records and incorporated what they heard into their own music, just as black musicians adopted certain white styles.

Add to the influence of media the fact that a lot of white musicians just grew up playing both black music and country music — and the end result was something we've come to know as rock and roll. Bill Haley and the Comets were originally a country band who liked to play rhythm and blues music and black blues singers he heard. Presley was greatly influenced by Arthur Big Boy Crudup; and the Everly Brothers added drums and guitar to what were always good old fashioned Bluegrass harmonies.

If any single instrument has dominated rock and roll it's been the guitar. And modern country music is primarily guitar music. All those records coming out of Nashville are some indication of the reverence that record people have for the "picking" ability of them "Nashville Cats — play clean as country water." The modern rock guitar players, people like Clapton, Townsend, Hendrix, Johnny Winter, Bloomfield, have been primarily blues guitar stylists; their styles are based heavily on people like B. B. King, T Bone Walker and even Robert Johnson (one of the early Delta blues men) but they've also copped a lot of licks from the white country rock guitarists of the early fifties — people like Scotty Moore, James Burton and Hank Garland. Steve Cropper, considered one of the best studio men playing today, is noted for the fact that he's been able to fuse his own blues style with the tasty licks of a country musician, and Cropper grew up playing a great deal of country music.

The influence of country music on some of the major "underground" groups has been almost total. The Byrds "Sweetheart of the Rodeo" is almost a bluegrass album. Their "Dr. Byrds and Mr. Hyde" is one of the finest rock and country fusions yet produced. The Grateful Dead's Jerry Garcia is an ex-Bluegrass banjo picker and the Dead's latest album "Workingman's Dead" is as close to a completely country album as they've ever come. Country Joe's Woody Guthrie album, cut in Nashville, is a country record, as are John Phillips most recent album, and, of course, Dylan's new double album.

Rock and roll — it's just a country boy with the blues. And country music is dumb, you know, like it's basic themes are always divorce, drinking, love and death; which is, according to the critics, dumb, but also like, where a lot of folks are at.

Warren Leung



## sweet chicago blues



"Any you folks don't want to hear the blues just get on outa here. Go on home now, 'cause I ain't goin to play nothin but the blues." That was one of the many raps Junior Wells laid on his audience at Blue Monday at Theresa's Tavern, 48th and Indiana. Junior was born in Memphis, Tenn. in 1934. He was in Tennessee until he was 10 or 11, and then moved to Arkansas. He came to Chicago around 1946. By the early '50's he was gigging with Louis Meyers, Freddy Below, David Meyers and Little Walter. After Little Walter made his hit "Juke", he left the Muddy Waters band to make it on his own, and Junior took his place with Muddy. Since Junior has been on his own, he and Buddy Guy have recorded behind each other and jammed together at T's and Pepper's for some fantastic sessions. Buddy has a forceful, quick style that never quits, and almost seems to contradict the mellow warmth of his personality. Junior, shit, Junior Wells is difficult to rap about. He's always moving: messing around with other guys in the bar, or standing outside T's on the corner of 48th and Indiana, absorbed and completely a part of the group he is with. Junior is often seen fists together, punching and joking around. I was hesitant about approaching him for an interview, and went through a few changes rapping with him. He is as warm and kind a human being as I have ever known. His answers to my questions weren't pat and stale, like the man has been interviewed so many times. He thought about each question and really got into his thing. The machine jammed and the interview didn't take on tape, so I'll rap about his set and hope we can do another interview soon. Junior blows a heavy harp. You feel like his whole being moves through the harp and comes out the other side. There is no separation between him and his audience. You are completely brought into the blues, into the wide range of emotion the pain and separation, the humiliations and defeats of the black man in this fucked up, sick society. And Junior is willing to share his soul with anyone he considers a soul brother. "Any that's a man or a lady, doesn't matter if he's black, white, green or purple; it's what he feels. I'm about as black as I can be, but cut up under there and I'm a man." And dig it, coming to

terms with the elements that make up the blues have given Junior the freedom to move around all inside and outside his music, and you move with him from the cryin blues to the good time, laughin, let it all out and have a ball with it blues that tears it up. Junior had some good musicians jamming with him at Blue Monday, among them, Sammy Lawhorn, who did some fine shit on guitar. You can catch Junior Wells and Buddy Guy Friday through Monday at Theresa's until about August 30th, when they are leaving for a European tour with the Rolling Stones. And Junior's got a record released this month by Delmark, Junior Wells' South Side Blues Jam, with Buddy Guy, Louis Meyers, Otis Spann, Earnest Johnson, and Fred Below. I'm not into reviewing records (that would presume I know something I just don't know. These raps about Chicago Blues are just that — raps, to bring you closer to the men and the music) but I would suggest you listen to it if you're at all into the blues. The record has a heavy feeling of the blues joints. Honest, expressive blues. Dig it.

Jimmy Dawkins is at the J & P Lounge, the 4400 block on Madison. The night I was there was hot and muggy and the audience was small. He wasn't playing up to the standard he set on his record, Jimmy "Fast Fingers" Dawkins, that recieved a 4 star review in Downbeat, but Jimmy plays a fine guitar, no tricks, no messing around. The man has a lot of soul. Jimmy was another example of the helpfulness and kindness of most blues men. He was so protective and considerate of me, being the only white person in the bar, that he reinforced the feeling that has come to me more than once — I'm probably safer, and am sure as hell more comfortable in a blues club on the south or west sides than I am walking down Lincoln being "protected" by Chicago Police.

Johnny Young is still at Wisefool's on Lincoln. Stop by and catch his guitarist, Louis Meyers. Louis has been around quite a while and plays a lot of guitar. Request that he sing "Why I Sing the Blues" for a good taste of the blues. And dig Freddy Below, Johnny's drummer. He's another man who has been around for a long time

and really knows what he's doing.

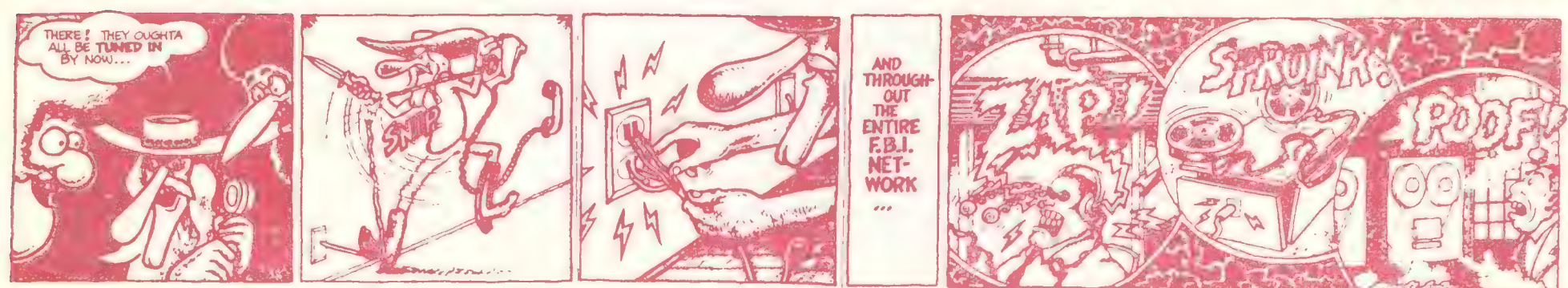
I've gone twice to hear Muddy Waters since the Otis Spann benefit. He played awhile at the Urbanite Club, three dollar cover, dollar and a quarter for a beer. And Muddy, like most performers, responds to the response of his audience. His first two sets were slow, polite, and much too refined. By the third set people were gettin high, more people came in from other bars, and Muddy started to loosen up. And there isn't much that gets close to you like Muddy Waters doin Muddy Waters blues. Muddy evokes emotions you don't know you have. He is playing now on Fridays and Saturdays at the White Rose on 153rd St. We went to hear him last Saturday for another fine evening of the blues. The club is comfortable, the people friendly, and there is a large dance floor. The band was good from the beginning, Muddy has fine musicians, Pee Wee Madison and Sammy Lawhorn on guitar, Pinetop on piano, Willie Smith on drums, Little Sonny on bass, and Carey Bell on harp. This is one of the finest blues bands around — you don't catch yourself waiting to hear Muddy Waters; the band holds you with their own fine playing. Pee Wee Madison did some good vocals. Carey Bell just joined Muddy's band and seemed a little out of place at first, but when he got into the thing he was dynamite. His harp and his voice are good, and you always have the feeling that you are listening to an artist working, experimenting, moving around the music in a very satisfying way. Eddie Taylor and Royal Johnson added something to the evening when they jammed. Muddy is one of the best blues men you'll ever hear. His guitar is fantastic, he uses it the way most blues men use their voices — it's fluid, moving and personal. Hearing him perform is an experience that will stay with you long after you leave the club. I'd like to rap more about Muddy; his music always moves me, I come away from conversations with him with a strong feeling of wanting to know more about the man, the influences, and the sensitivity that brought him where he is. Muddy Waters is already a legend to blues listeners. Be sure to get to hear him.

Lois





# eyes and ears



You're having a bum trip. You believe that everyone is staring at you, trying to penetrate your mind and fill it with evil and wickedness. It's an incredible horror show, and you're driven up the wall with fear. You can't transmit what it's like to those around you, and their whispers of "paranoia" grow into shouts and shrieks.

Calm down. You're just picking up vibes from the government and some of the giant corporations. They're flipping out over the threat to their control, and in the process they're investigating anything that moves. Frank Zappa's telephone-tap fantasy was wrong only because it wasn't as twisted as J. Edgar Hoover using "overhearings" to blackmail Martin Luther King. So cool off, learn what they're doing, and plan your response.

The organizations which immediately come to mind are the myriad FBIs, IBIs, CIAs, Red Squad and Armed Forces spy systems that keep tabs on all known dissenters and everybody who tries for a government job. Each agency has its own staff of agents, but all information gets pooled at giant computer installations like the complex at Martinsburg, West Virginia. Many of them work at the behest of regional officials of the Justice Department, which file weekly reports on all demonstrations in the area. Their data-gathering powers have been expanded by recent court decisions, notably the Conspiracy Trial and an April case which gave the Army permission to check up on civilian protesters and trashers.

What these organizations learn is blended in with material acquired from other guardians of the public security and a host of inquisitive government agencies. Information from the Civil Service Commission's Subversive list, the Post Office's "suspect list" (300 addresses per month of people who send mail to "suspects" of any sort), and the Defense Department's dossier file is mixed with facts, opinions and untruths sent by the Justice Department, the Internal Revenue Service and the Census Bureau. Almost every American has a file, and millions are down for more than just Social Security Numbers. The Civil Service Commission's "security file" has 2.5 million names: if there were that many dedicated revolutionaries in this country President Cleaver could return from exile on the next boat. The Pentagon roster of those investigated for security clearances has 15 million names on it, many of them people who never got near an Army uniform. And a whole raft of Congressional Representatives, Presidential aides and plain old snoopers can poke through tax returns and other supposedly privileged information at will.

This information is used against anybody who violates the rules of the system. We're too jaded to be surprised that the FBI circulates the physical descriptions of unindicted Weatherpeople or that the phone company sets up a tap at the Panther office; but some of the shit going down is pretty incredible. Within a year or two, every person whom capitalism lures into making more purchases than he or she could afford will be blacklisted by a national credit service. Every person who's marital arrangements are different than those prescribed by the Protestant Ethic may find themselves in dutch when they try to get a house from the Federal

Housing Administration. Every person who's ever been in an embarrassing situation runs the risk of the Post Office, FBI or tax bureau looking through personal information files maintained by "private" credit-reporting agencies.

The organizations that rule America are outdoing each other in their attempts to make every detail of their subjects' lives open information. The California branch of the Bell System alone tapped more than 26 million phone calls last year, most night long-distance calls made anywhere in the country are monitored, and we are told that bored operators and right-wing supervisors think nothing of plugging into local Movement offices. The June 10th edition of "The Telephone Secretary" advises all members of the Associated Telephone Answering Exchanges, Inc. to report requests for services where no residence is given and all "suspicious" message patterns to the FBI: interpretation of the word "suspicious" is left up to the individual service.

Meanwhile, the FBI is trying to persuade everyone from the public library system to the Illinois Mental Health Commission that their records are in the public domain. Agents of the Internal Revenue Service, acting under far-out interpretations of the 1968 Firearms Law, are pressuring librarians to tell who's been checking out

books on guerilla warfare, firearms, Che Guevara and other topics. Librarians who've refused have been faced with subpoenas issued by the corporation counsel of their city. This intimidation has netted such hardened criminals as two girls doing their term papers and a freelance writer researching a magazine article.

As for the Mental Health Commission, the following memo borrowed from State files indicates the kind of respect "mentally ill" people get in a crazy society:

Things are getting outrageous. Instead of using technology to serve the people, the cops of the world are showing themselves to be the true paranoids. The recently passed and obviously unconstitutional D.C. Crime Bill will lead to an era of imprisonment without bail ("preventive detention") and midnight raids a la Fred Hampton. Satellite mapping of cities can be used to photograph every house on your block. Miniaturized bugging is wiping out the possibility of urban privacy. In the May 4th Issue of U.S. News and World Report, a Capitol Hill sources says: "You may be able to keep some of your secrets, but I doubt if your grandchildren will." He's right ... unless the real paranoids get some shock therapy.

Abe

## DEPARTMENT OF MENTAL HEALTH EXECUTIVE ORDER

No. 44

FROM:	ALBERT J. GLASS, M.D., Acting Director	DATE:	July 2, 1970
DIVISION:	Director's Office	DISTRIBUTION:	A, A-1, B, C, D, E, E-1, M, Q, S, T-1
SUBJECT:	Disclosure of Patient Information to FBI and Secret Service		
TO:	Division Directors, Zone Directors and Superintendents		

This Executive Order takes precedence over any and all other prior Department communications that in any way affect the disclosure of patient information to the Federal Bureau of Investigation and the United States Secret Service. The Department of Mental Health is presently in the process of requesting the Attorney General to definitively rule on the precise policy and authority of the Department in disclosing patient information to the FBI and the Secret Service.

Until a formal Opinion of the Attorney General has been rendered, all Department institutions and personnel will continue to honor official requests for patient information from these two agencies. We repeat, it is Department policy to co-operate fully with the Federal Bureau of Investigation and the United States Secret Service by disclosing patient information requested by authorized representatives of these two agencies.

Any questions relating to this matter are to be referred to the Division of Legal Services in the Chicago General Office.

# YIPPIES IN HONKYLAND

Disneyland? Well what can I say but YIPPIE! 30,000 straights had to split—the place was evacuated—because

There were no leaders. Someone decided that the Yippies should have an International Pow-Wow at Disneyland on August 6th. Some posters—Mickey Mouse with an AK-47—were distributed, and a few handbills, and that was it.

Most of the people who came were from Orange County, Berkeley, or Isla Vista.

Everyone had to pay to get in. Freaks driving into the Disneyland parking lot were searched and hassled; no food allowed inside the gates, all bags were searched at the gate, pigs in all shapes and one size (large) casually leaning against every ticket turnstile. . . .

And there we are, the one percenters, picking fellow freaks out in the line as we wait for the turnstile. Feeling very fucking outnumbered, if you know what I mean, and there we are, all of us having just spent four or five bucks on tickets, (NO way to sneak in) VOLUNTARILY WAITING IN LINE TO ENTER AMERIKA'S PLASTIC TRAP'

And they let us in. We gape at each other inside, like "Man, there's something wrong...they let us in. . . ."

We all agree that there's no way out cept back through the turnstiles.

Outnumbered 100 to one. Well, what the fuck. YIPPIE!

No one follows the schedule printed in the Freep. We all kinda drift towards Fantasyland, that super big plastic (I mean, really!) castle imaged into all our childhood minds from watching the Walt Disney hour on Sunday nights. (You know—with the fireworks and Tinkerbell?)

Everyone's just sitting around grinning. It's about noon. Nothing to do. We're just getting together. Checking it out.

Pigs all over the place. I mean everywhere! Disguised, plainclothed, in uniform, a few squads of TAC in flak jackets and helmets, etc.

The ones in disguise surpass the goals of the most paranoic speed freak. Dressed to blend in with whatever their post is. Frontierland has 7th Cavalry troopers, Indians, raftsmen in faded red shirts, straw hats, and cut-off levis. Adventureland has Tahitians, Tomorrowland has guys out of Star Trek, Main Street has Keystone Cops, and Fantasyland has pigs in Chip 'n' Dale outfits. I shit you not. Carrying walkie-talkies.

And they're all at least six feet tall and 200 pounds.

This includes the tourists talking into their gift-wrapped packages, too.

But who are we to be paranoid? Where would the revolution be if we were always paranoid? Yippie!

Captain Hook's Pirate Ship is a prime target. We march on, the tourists split, and we have the ship to ourselves. Freaks in the rigging, on the ropes, at the wheel, ringing the bells; the tourists below on the dock. . . "WHERE did they all come from?" "We tunneled through from China, Lady! RED China!"

We come off the ship at our grossest, and march right through their midst. Mothers pull their children to them and scatter in the opposite direction. Blank-faced Orange



TOMORROWLAND?

County and Vacant-eyed Amerika freak. Our very existence is dynamite.

In Frontierland is Tom Sawyer's Island, sitting in the middle of a lagoon. Out on the island is a fort, guarded by 7th Cavalry/Pigs. Indians (paddling canoes of tourists around the lagoon) circle the island. Recorded war whoops and bugle calls (charge!) are heard every so often.

It's killer. We have to get out there.

It takes a D ticket. The wooden (plastic) raft is fake-oared (motor underneath) by Tom Sawyer/raftsmen/Pigs.

Four raftloads go out, contemplate skinny dipping, contemplate the countless pigs in bushes, caves, forts, trees, and decide to save it for later.

Back on the mainland, its time for the Indian dances. Honkie Indian chief introduces each dance, "and now Eagle Dance, honoring great bird, symbol of this great United States of America"...and so on.

But the young Indian dancers dig us. Its not everyday the dance for brothers and sisters, sitting around the dance circle instead of tourists sitting in canopied stands. After the usual dances there is a spontaneous joining of hands, freaks and Indians, and a dance around the camp circle.

Then to Main Street. The head Disneyland Pig tries to talk us into going to the park instead of doing it in road. But we are not to be coopted.

The people's Pied Piper is ripped off for being a nuisance. Physically carried away by the Disneyland Apes. The tourists are freaking at it all, people running down the street, right here in the last sacred sanctuary of sick America.

While we're on Main Street, we decide to take in a flick. Phantom of the Opera is playing at the City Hall Cinema. The tourists are kept out "for their own protection" while we flip out inside.

After the movie, its generally decided to retake Tom Sawyer's Island.



NEW FRONTIERLAND

A dozen raftloads of freaks (D tickets again) make it over, and the Vietcong flag flies over Fort Wilderness. Walt is rolling in his grave by now.

After the island, a short visit to Tomorrowland for the Monsanto (or something) Exhibit (its free) where you ride through this tunnel and its dark and ice crystals turn into molecules, and the molecules dissolve into atoms, and somebody lights up a j two cars ahead of you, and the atoms split into neutrons and such, and the j is snatched out of their hand by a narc standing at seat level in the totally dark tunnel.

Outside and back on Main Street. A snake dance to the Town Square happens, and the New Nation flag goes up at Disneyland City Hall. "Give me an F...Give me a U...Give me a C...Give me a K"...

The tourists are gone. Really. The kids, the straight teenagers and younger ones, their eyes are so desperate, they dig it, they want to join us, and their hating parents, screaming at them, hating us, afraid of us. "I said get moving. Right now. This is the absolutely last time..." (We've all heard it, right?)

Right across the Town Square from City Hall is... me?...a Bank of Amerika?

"TO THE BANK!!"

All of us, 500 at the most, immediately change the bank.

A false charge...we all swing past it and down Main Street...but—too late to call them off—a magic gate in the wall near the Bank opens, and on cue, INTO DISNEYLAND POUR THE FULLERTON TAC SQUAD. And the Orange County Deputy Sheriffs. And the Cosa Mesa Riot Squad (bet you didn't know they had one). I mean pigs all over the place.

cont. page 26



AUGUST 28 - SEPTEMBER 3  
PORTLAND, OREGON

THRILLS AND CHILLS AS THE FLOWER CHILDREN  
MEET THE AMERICAN LEGION

- SEE The love generation rise up angry against America's act in Indochina, racism, sexism, the draft, inflation and attacks on youth culture.
- HEAR Super-Legionaire Dicky Nixon prattle about how things are getting groovier all the time.
- THRILLS Marching through the West in support of the Vietnamese and the Black Panther Party.
- MAGIC A rock circus sponsored by Oregon's foremost hippie, Governor Tom McCall (guess what he doesn't want you doing in the road?)
- SPILLS Will Legion members repeat the vigilante activity that made them a fond 1968 memory in New Orleans's hip community?
- SPECIAL ADDED ATTRACTION 5000—count em—5000 National Guardsmen.

IF YOU LIKED DISNEYLAND, YOU'LL LOVE THE  
PEOPLES ARMY JAMBOREE  
AUGUST 28—SEPTEMBER 3  
PORTLAND, OREGON



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## SUPPORT PEOPLE'S PARTY II!

### CARL LIVES!



Carl Hampton, Chairman of Peoples Party II, a black revolutionary group with platform and program similar to the Black Panther Party, was assassinated by Houston Police snipers on July 26.

The commercial media has accepted the police lies about the shooting. Space City!, Houston's radical paper, has published a detailed account of the murder, including a history of police harassment of PP11. (Available from Space City!, 1217 Wichita, Houston Tx 77004.)



"CARL LIVES" poster, 17" x 22"  
(\$1 in advance) and  
"The Spirit of Carl Lives" buttons  
(\$1.50 each) available from:

PEOPLES PARTY II  
1310 Isabella  
Houston, Tx 77004  
(713) 523-6152

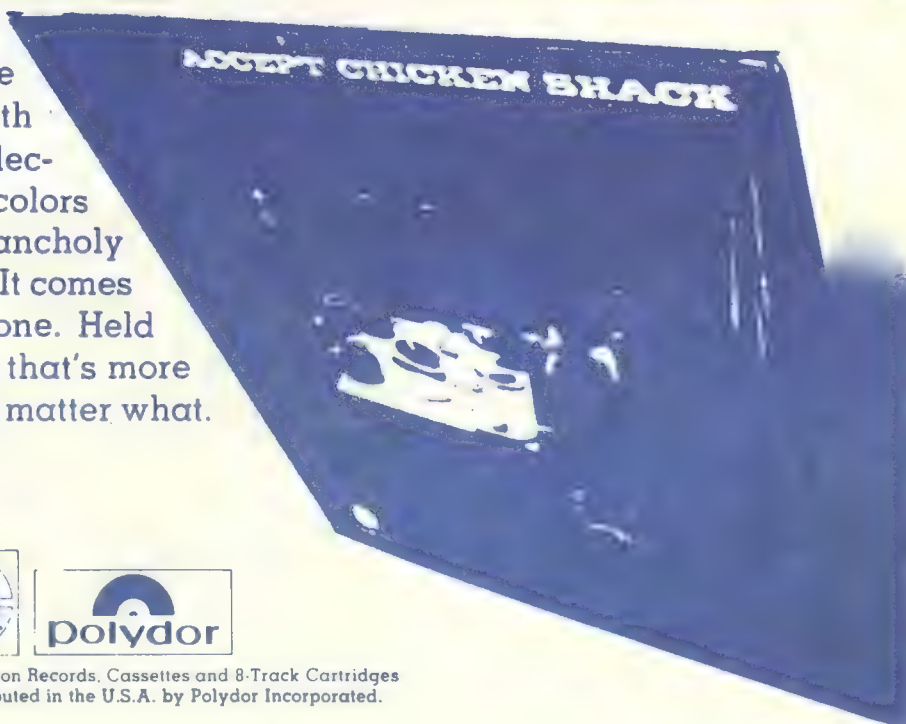
# When Chicken Shack plays the blues, it doesn't always come out blue.

It comes out in shades of almost everything. Like the classical guitar colors of Lorca's Spain filled with rainy night thoughts of Andalusia. Lyrical and reflective but not the blues. It comes out in sad clown colors too. All greasepaint white and down. A kind of melancholy rock that's blues influenced but still isn't the blues. It comes out the color of tired eyes, steelbright soft and gone. Held together with strings and a tired soul. Something that's more ballad than blues. And sometime it won't come, no matter what. When that happens baby, that's the blues.

BH 4809 **Accept Chicken Shack**  
**on Blue Horizon Records**



Blue Horizon Records, Cassettes and 8-Track Cartridges are distributed in the U.S.A. by Polydor Incorporated.



## for sale

For sale: Gibson guitar, \$150. Skylark amp, \$100? Allied 4-track stereo tape deck (TD1025) and some tape, \$100 "all like new." Jean 374-0126. 2 fur jackets, \$50 a piece, much female clothing, sizes 14-16, 768-3557. Antiques, reasonable, TR-4-1777.

For sale: DeAngelica guitar. contact Lessac R., 718 Grace

46½ acres of woods, river, and diverted acres with far out A-frame house. Secluded. Must have bread for it—sorry. Write Box 443, Elkader, Iowa, or phone 319-245-2190.

Blues record collection for sale. Over 400 LP's in good condition, can't tell from new, many out of circulation. Priced from \$1 to \$2.50. Call Ron 348-5137.

For Sale: Marshall amp "lead model" with 8 10 inch speakers perfect shape with covers. Price: \$560.00 or best offer. Call 279-2498-Tony.

For sale: '64 VW—bread or barter, black. Rebuilt engine. Needs brake relines, muffler, fender unbending. \$300 cash or trade for camera or guitar/amp or good accoustical guitar. Call Greg days at 321-9296, evenings at 684-7179.

For sale: Vespa motor scooter, 150 cc., new paint, excellent condition, \$150. Phone 849-1699.

## gigs

We need 20-30 people who want to do a real thing outside of the established constrictions of day to day jobs. We are an experimental community for retarded children. We have a 60 bed facility with 36,000 sq. ft. surrounding it on the Near North Side. We have put together a staff that we think are unexcelled. We need people with without degrees to live in our out to be child care teachers. Love for these kids and the serious desire to help them coupled with the realization that you will be able to do your own thing so long as it helps these kids is all you need. Pay is low but good. Hours are long. Satisfaction is great. If interested, call 525-5492 or stop in at 741 W. Diversey Parkway any morning between 10-12. We could take up pages trying to tell you everything that's involved. We think it is one of the grooviest opportunities available. Come on in and see.

Carpenter—will build to suit—experienced reasonable—327-5098.

Wanted: Revolutionary accountant—call Al, 368-0140, EBW

Person in need of bread will babysit in your home or hers. Cheap! 65¢ an hour. Call Chris at 436-2377.

Two responsible teens to do odd jobs. Call Tom or Glen at 267-9253.

Jarvis Engineering Co., 4141 S. 1st Ave., Lyons, Ill. needs help, hires freaks, needs truck drivers, etc. Call 447-8100 if interested.

Urgently needed—a coordinator for Freeport, Ill. Hotline (crisis intervention and referral service), must have some experience in this field and be able to handle the hassles of keeping it together. We have some good people. Contact Hotline, 717 W. Stevenson, Freeport, Ill. 61032. 815-232-2314.

# INTERCOURSE



THE SEED CLASSIFIED PAGE IS COMMUNITY SERVICE. ALL ADS ARE FREE, BUT NOT ALL CAN BE RUN FOR THE UPCOMING ISSUE IF THEY'RE RECEIVED TOO LATE. IF YOUR AD IS DATED, SEND IT IN ABOUT ONE MONTH BEFORE THE DEADLINE DATE, SO AS TO ASSURE ITS APPEARANCE. WE'VE TRIED TO ELIMINATE RIP-OFFS, LEGAL TURN-ONS, MODEL ADS, DATING SERVICES, HIP CAPITALIST CRAP, AND GENERALLY QUESTIONABLE STUFF WE STILL CANNOT VOUCH FOR THE SINCERITY OR LEGITIMACY OF ADS, AND IF YOU STILL GET RIPPED OFF, LET US KNOW. ADS ARE NOT ACCEPTED OVER THE PHONE—BRING THEM IN OR MAIL THEM. WHEN YOU GIVE US THE AD, INCLUDE A PHONE NUMBER AND ADDRESS WHERE WE CAN REACH YOU IF THERE IS A QUESTION. THEY CAN BE WITHHELD FOR THE ASKING. WE MAY ASSIGN SEED BOX NUMBERS TO ADS OF A POSSIBLY PERSONAL NATURE TO ELIMINATE CRANK PHONE CALLS, ECT. IF YOU STILL HAVE ANY QUESTIONS, CALL DAVID AT THE SEED.

## messages

To Jim-whom I met in front of the Hare Krishna Temple on Friday, July 31st. My train was 30 minutes late Sunday the 2nd. I'm sorry. Please call before you split to Colorado. I've decided to go with you. Lois 766-3158.

Debbie or Wava of Elmwood Park: Please, please call Bob—643-4220

Vigilantes: contact the Seed. We want to talk to you.

Bob Green—please come fix the juke box in the Storefront.

Crispie and Jill, please phone home, worried sick. Your Parents

## wanted

Wanted: Sleeping bag—call Linda at 929-0133.

Wanted: old comic books (Marvel, D.C., E.C., etc.)—big, little books—movie mags, posters, stills—pulp (sci. fic.)—buy, sell, trade—3038 N. Broadway, Chicago, 60657—any evening except Wednesday after 7pm.

Wanted: portable, battery operated cassette tape recorder. Can pay small sum. Call 929-0133 and ask for Berny.

Anybody having any bookshelves that they wish to give away can call 787-1962.

Wanted: brass bed (double) any condition, call David at 929-0133. (not too expensive).

## music

Wanted: an experienced drummer for originals and blues. North side. Call Gary Clyman 679-3474 or Neil Hackman 675-2883.

Wanted: female organist or lead guitarist for Reprise Recording group presently working in L.A. Age 18-22. Write original material. Call 213-656-3962.

18 year old experienced drummer with good equipment wants to start or join very hard rock group. Rick—233-3916 after 6 pm.

Male singer and dancer wanted. Call 525-9677.

Lead singer and lead guitarist looking for a group—hard rock! Preferably established. Call 275-2942 after 6:15.

## help!

La Gente, a Lakeview community organization, needs two screen doors for its community food pantry. If you have them, or know someone who does, get in touch with Bill McClinton 769-0487.

## rides, places

Leaving for Washington State U. on or about Sept 21. If you want to hit the road, write in care of Ken Larson, CMR no. 1, Box 736, Chanute AFB, Ill. 61868

Need person to get to Boston with—ride or hitch. Wendy 378-6760.

## misc.

Food co-op—anyone interested? If so, call 368-0140.

Chicago Actors Studio meets every Weds. and Sun. from 5 to 9 p.m. at Grace Lutheran Church, 555 W. Belden. \$3 per 4hour session.

ALL FREAKS—free food, lodging and loving for all types at 1164 W. Grand Ave. Call Ed Wyrwa- 829-7526.

Anybody who would chip in on the cost of making Kenon strobes call Don 344-0913

Free—small chest of drawers, 3' X 5' Yippie flag. Must have own transportation. Ann or John 538-0930 Hyde Park.

Gas stove—free to anybody who needs it. Runs well. Phone 384-6482.

Lost: three months old German Shepherd puppy on Aug 7 near North and Wells. Anyone having info contact circus House in Old Town (1534 N. Wells).

Filiah and other parties seriously interested in the Old Religion may contact Brigid at Lughnemeton. 772-1995.

Lost your ID? Blank birth certificates. Fill in the blanks yourself. Send \$1.00 to: Imperial Imports, Box 3074, Falls Church, Va. 22043.

Commune in Rogers Park would like to get in touch with other communes in Rogers Pk. Evanston areas. Exchange ideas, recipes, call Melodious Toon 338-7149. Particular interest in working out liberating child care arrangements.

Seeking girl (19-23) who would be interested in locating and setting up apartment with same. c/o SEED, Box 1984.

Tarot card readings by Pero. Full one year readings or special problems analyzed by this ancient science. Call 641-5962, 140 N. State St.

Astrology class for beginners starts Aug. 31 through Sept. 8. First course will cover the erection and calculation of horoscopes. Fee \$10 or food or whatever. Intermediate course will cover interpretation and will be formed at a later date. Call Mike at 929-3826.

Freak serving time for dope bust could dig correspondence from any and all out there. Just write Jerry Goss, Val Verde County Jail, Del Rio, Texas, 78840.

Natal horoscopes cast \$20, year forecasts \$40, questions answered \$10; hour, day, month year and place of birth needed. Send to Wm. Paul, 3142 Logan Blvd., Chicago, 60647

Attractive young student, once married, desires convenient living arrangement with mature male. Will do light housework and provide companionship in exchange. Good, safe residential neighborhood required. Please reply to SEED, Box, OUV.



Photo/Kathy

**CONT. FROM 22.**

They're marching down Main Street towards Fantasyland. The tourists are stampeding in the street. The pigs keep coming. The Yippies look at each other. You can count on the pigs every time to gross out.

The Disneyland Pigs are telling the tourists to go inside the stores for their own protection. The stores, naturally, can't pack in 30,000 tourists, even if they are cattle. The pigs can't sweep the street.

Head Disneyland Pigs start fingering yippie agitators in the crowd. V-formations charge in after the yippies. One freak runs into a shop, on his ass about 8 Disneyland pigs (keystone cops, cowboys, the 7th Cavalry, etc.) you can hear shit getting smashed and knocked about in the store, the yippie comes out fighting, club and gunless Disneyland pigs (Tahitians, Indians, 1920s banjo players) grappling with him just barely hanging on the tourists are screaming the tac squads are pushing them back with their clubs the yippie is overpowered and hustled through a gate to be thrown through the

turnstiles by his hair (and to be caught on the other side by friends previously thrown out) and meanwhile inside the loudspeaker is squawking that Disneyland is closing folks we are very sorry to inconvenience you please stay calm we have the situation completely under control oink please leave in an orderly fashion we have the situation oink completely under control...

Bullshit to you Walt. The freaking faggot yippies gotcha by the balls and you KNOW it!

Well, it took mucho hours for Disneyland to be evacuated. 30,000 people spread out over how many? 34? acres of land including mountains, lagoons, clipper ships, atom tunnels and so on make for congestion when there's only 50 turnstiles in the one entrance and half of them are occupied by Apes throwing out hippies by their feet.

It should be noted that the only other time Disneyland was closed was the day Kennedy was shot.

Yippie myth has surpassed Lee Harvey Oswald.

But let it not go untold what happened in the park-

ing lot during the evacuation.

Numerous Yippies headed for the Disneyland Hotel, across a corner of the lot, followed by scores of pigs, herding stampeding tourists ahead of them (you can count on the pigs) and a miniature Chicago Hilton/haven't I seen this movie before followed, several heads cracked a dozen brothers and sisters busted, innocent bystanders brutalized, and so on.

I won't go into details---the same old thing. Yippiel trapped in the Hotel lobby again.

Maybe we should have settled for Disneyland.

Anyway, when we picked up all the pieces of ourselves, our comrades, yippie balloons, Mickey Mouse T-shirts, Musketeer hats and split, the whirlypig w/searchlight was still sweeping the parking lots/Mabel godamit where we parked/where's the car/kids/excedrin/where's the kids...the kids?

(Yippie fades off into the L.A. smog to strike again, somewhere, without warning...)

Aunt Syph/Berkeley Tribe

Quicksilver...  
under pressure  
it's a gas!

Quicksilver, the mind-touching metal, a gleaming statement of enduring mystery, ultimately elemental.

Quicksilver Messenger Service — Dino Valenti, Gary Duncan, David Frieberg, John Cippollina, Nicky Hopkins, Gregory Elmore — it's so much a matter of the right chemistry!



Just For Love  
A New Album By  
Quicksilver  
Messenger Service

We try our hardest to get all we can on this page...If you want your thing included it doesn't cost anything. Call or write The Seed 929-0133 (david) 2551 N Halsted, Chicago, Illinois 60614

## MUSIC

Alices Revisited, 950 N. Wrightwood Ave., presents on Sept. 4&5-Wilderness Road, Lou & Darby.. Sept. 11&12- Otis Rush, Sept. 18&19 -Cross. Also on Sept.6&7 will be featuring a film festival (W.C. Fields, Alice in Wonderland, Birth of a Nation, Our Gang)-on the 6th, on the 7th (The Great Train Robbery, Chaplin,1912 Dr. Jeckyl and Mr. Hyde, Love Your Neighbor). Donation-\$1. Servicemen-50% off. Music begins at 8p.m. Flicks at 6. For further info call 528-4250

TriangleTheatrical Productions will present the nine-piece sound amalgamization of Blood, Sweat, & Tears at the Auditorium on Sat., Aug. 29 at 8:30 pm, & Sun., the 30th at 3:00 pm. Tickets are \$6.50-\$3.50 and are available at all Ticketron outlets. Also coming in the future are Laura Nyro (Oct.16-8:30 pm) & The Guess Who (Oct.17-7:30pm).

U. of Ill. Gay Lib will hold a dance on Fri. Sept. 4, from 9pm to 1am in the Illinois Room of the Chicago Circle Center at 750 S. Halsted. Admission for the dance is \$1 at the door.

B. B. King is beginning a two-week engagement at Mr. Kelly's, 1028 N. Rush St., from Aug. 31 to Sept. 13. Show times are 9:15, 11:45, (also 1:30 on Fri. & Sat.). Seats are \$4.00 on weekdays and \$4.50 Fri. & Sat. For further info call 943-2233 (also reservations)

The Native American Committee is sponsoring a dance on Sat. Aug. 29 at 620 W. Wilson. \$1.50 single, \$2.00 per couple. For more info call 878-9152.

### West Side Soul

L & A 1422 S. Pulaski  
Walton's Corner S Roosevelt & Washtenaw  
Club Alex 1815 W. Roosevelt  
Sportsman's Roosevelt & Kedzie  
Big Dukes 2500 W. Roosevelt

### Chicago Blues Scene

Turners 39th & Indiana  
Peppers 43rd & Vincennes  
Theresa's 48th & Indiana  
Riviera Lake & Kedzie  
Williams Lounge 4223 W. Madison  
Garfield Lounge Madison & Homer  
Don's Cedar Club Milwaukee & Division

For the latest blues happenings drop by the Jazz Record Mart at 7 W Grand, & they'll tell you where it's at.

The New Quiet Knight is at 953 W Belmont featuring the finest music, drinks food, soft drinks, coffee...ample parking nearby. Tues is blues nite with Siegal/Schwall. Call 348-9509 for more info.

Heads Up, 386 Hainsville Road in Roundlake Pk. has got a good thing going. Located on an 11 acre lakefront property, it is the perfect refuge for city slickers to get away from it all. It features a head shop, leather shop, ice-cream parlor, record shop, cake bar, and good vibes. Plus the fact it has FREE jam sessions on Tues. & Friday nights, & occasionally weekends. Open every night at 8 pm. For further info & directions call 546-8005.

## THEATRE

The New Chicago City Players present 'Mason Williams Reading Matter' starting Sept. 11 at the Wellington Ave. Church, 615 W. Wellington. Time Fri. -8:30, Sat. -2:30,10:30, Sun. -3:00. Admission - \$2.00.

# CALENDAR

U.S. Slicing Machine at the Playhouse North, 315 W. North, will present Riverview, and other plays, improvised by the company from scenarios and scripts of Chicago writers, beginning July 27, Monday, Tuesday, and Thursday at 9 pm. No admission charge (free).

The Baroque Compass Players perform the only 100% improvisational shows in the Chicago area. Performances are at 9 & 11 every Fri. and Sat. night at the Harper Theatre Coffee House, 5238 S. Harper, in Harper Court. Admission is \$1.

Kingston Mines Theatre Co., 2356 N. Lincoln, will present 'The Year Boston Won the Penant' by John Ford Noonan from July 17. Prices are \$2.00 on Fri. & Sun., Sat. \$2.50. For further info & reservations call 525-9893.

The Old Town Players, 1718 N. North Pk., Presents the original Chi. script of 'One Two-Sun-Shi' opening July 31. Performances are Fri. & Sat. at 8:30 pm and Sun. at 7:30 pm. thru Sept. 20. All seats are \$2.00. Reservations - call 645-0145.

Second City, 1616 N. Wells, presents 'Cooler Near the Lake' Tues. thru Thurs. at 9pm Fri & Sat 8:30 & 11, Sun at 9. \$2.95-\$3.95 Improvisations are free and follow the eve. performance every day but Friday.

La Delores presents a Children's Theatre on Mon. and Weds., at 1980 N. Orchard, at 1pm For further info call 664-2352. FREE.

The Organic Theatre is moving its presentation 'The Odyssey' by Homer to the Body Politic Theatre, 2261 N. Lincoln Ave. for the summer. There will be 8:30 performances on Weds., Thurs., Fri and Saturday nights (10/30 show also on Sat. night). Tickets are \$2.50 Weds thru Fri. \$3 on Sat. Student rates on Weds. & Thurs nights are \$1.50. For reservations, call 477-1977.

## ART

The art of laser photography- holography and works involving lasers will be exhibited and demonstrated in the lower gallery of the Museum of Contemporary Art, 237 E. Ontario St., from Sept. 12 to Oct. 25. Also showing in the same time will be a collection of four of the 30's major color field artists: Stella, Kelly, Louis, & Noland.

A retrospective exhibition of Andy Warhol's pop-art paintings will open at the Museum of Contemporary Art (237 E. Ontario St.) on July 4 continuing thru Sept. 6. During the exhibition, Warhol films will be shown on alternate Thursday nights. For further info call 943-7755.

Drawings & paintings by artist-reporter Franklin McMahon are now being shown at the Chicago Historical Society, North Ave & Clark, 9:30 to 4:30 daily, 12:30 to 5:30 Sundays thru October.

An exhibition of Robert M. Lipgar's photographic art will be shown at the Art Lounge, Chicago Illini Union, 828 S Wolcott Ave. from Aug. 10 - Sept. 8. Photographed in Israel during March of 1970, the collection is open to public viewing from 9am to 5 pm on weekdays. FREE

## CONTINUING

The Earl of Old Town features live folk music nightly, 1615 N. Wells, 9-4 am.

The New Product Line coffeehouse in Arlington Hts is open Fri. 8-12. Live entertainment and recreation at 500 E. Miror. Call 255-8850 for more information.

Saturday's Child Coffeehouse 212 Lincoln, Porter Ind (get off Ind. Toll Rd at Chesterton) Fri & Sat 8-12 pm open stage Fridays continuous entertainment & food. \$1.25.

WEEKENDS Harper Theater Coffee House Revue of improvisation & satire by the New Old Fashioned Players every Fri & Sat nite 9-1am. Folk, bluegrass & ballads are also featured.

The Abrams Coffeehouse, 1615 W. Loyola Ave. is open most nights at 8 pm and features drink, conversation, music, poetry, art, etc. Phone is 743-9565.

Antigone Coffeehouse, 419 Lincolnway (basement of teen center, entrance in alley) La Porte, Ind., Sat. 8-12pm. Folk music, improv, and all around fun & food. Admission only 75¢

The Community Arts Foundation invites Chicagoans to 'come and play' theatre games every Sun. at 3pm. Admission is \$2. Call 525-1052 for info or reservations.

Zodiac, 2938 W. 63rd St., Chicago on Marquette Pk. - coffeehouse, music, drama every weekend. Donation of 50¢ if you have it. Phone: 776-0130.

Kingston Mines Co. Store, 2356 Lincoln, good food, open 3 pm-3 am Mon-Thurs, Fri. Sat., Sun. all night. On Tues. features improvisational theatre, Weds-movies, weekends folk jam sessions, etc.

Garden of Olive, 1555 W. Devon, 6300 N. Ashland-Devon-Clark Free coffee, tea, raps. Tues. nights features lectures (informative not bullshit) on drugs by George Peters. Open 8:30 to midnight everyday. Phone 465-9474.

Cafe Pergolesi, 3404 N. Halsted, coffeehouse, bridge, chess, local artists gallery, ballroom music. Open nightly 6-10, Sat & Sun 11-1. No cover, no minimum.

The Blue Gargoyle at 555 S. University holds Hoot and Rap sessions every Wed & Thurs nite. Call 955-5826 for more information.

The Other Door Coffee House, 3124 Broadway, is open daily 7pm to 2am, on Weds. at 9pm - open discussion, on fri. at 9 open poetry reading. FREE MUSIC.

Come To The Barbarossa!, 1117 N. Dearborn Dearborn features shows (music) every eve. at 10:30 pm. On Fri. & Sat. there is also shows at 12:30 (also 2:00 on Sat.)

The Diocese of Chicago of the Universal Life Church Coffee House, 1049 W Polk, gets it on nightly. Sounds weekends, "It's open when the light's on."

It's Here coffeehouse 6455 N. Sheridan features folk singers & satirists, Fri-Sun. Doors open at 7:30, shows at 8 & 10:30, \$2.50 per person 75¢ min. Call SH3-9781 for more information.

The College of Complexes presents guest speakers every Sat. night at 9pm. Cost is only \$1. The College is located at 105 W. Grand. For further info call 664-4440.

## COMMUNITY

The Root & Branch Community Center is sponsoring the 1970 Human Arts Festival & Health Fair on Sat. & Sun., Aug. 29 & 30 from 1:00 - 9:00 pm. Games Arts, Crafts, plus free dental screenings will be provided. The festival will be located at the 2000 block on Drake & Kedsie Memorial U. M. C.

The West Suburban Peace Council is just getting together. Anyone interested in joining anti-war activities, or if you have an organization that might become affiliated with the W.S.P.C. call 971-2315 or write to P.O. Box 1001, Lagrange Park, Ill. 60525.

FREE FILMS from Newsreel every Wed night at 8 - Neighborhood commons, Wisconsin & Fremont. If you've got films to show, call David at 248-9858.

Gay Lib Rap Sessions are on every Thursday. Call 337-0579 for information.

For general information on Gay Lib call Free City Exchange (281-7197)

For those into films, the Roosevelt U. Film Society shows film classics every Weds. at 7:30 pm at Sinha Hall. Presently showing is a series of 'All Time Adventure Favorites'. Series ticket costs \$5.00. For further info call WA2-3580.

## CLASSES

The White Panther Party, Ministry of Education, is sponsoring free revolutionary ed. at the Peoples Information Center, 2152 N. Halsted. Courses are on Tues. & Thurs. at 7:30 and 8:45 and include Body Rescue (street-fighting), Dialectics of Sexism, and History of American Radicalism.

The Peoples School, 4409 N. Sheridan, having liberation classes featuring courses such as Philosophy, Music, Occult, Photography, Earth Class, Street Medicine, Afro History, Creative Writing, ect. absolutely free on Mon. - Thurs. For further info call 561-6737.

The La Dolores Center, 1972 N. Orchard Ave., sponsors community services for women including Women's History Workshops every Thurs. at 8pm. Also sponsors day care and children's theatre. Call 944-8087 for further info.


Free U. in Lincoln Pk. every Weds. at 1:30 pm. Call Steve or Mark at 477-9771 for all info.

The Women's Revolutionary Art Co-op is just starting to get together. Based on the idea that anyone can be an artist, its purpose is to help increase natural artistic ability. For further info call 642-9456.

The Village School of Folkmusic, 631 Deerfield Rd., in Deerfield, Ill. teaches courses in American traditional folkmusic (guitar, banjo, autoharp, mandolin, voice, dulcimer and recorder). The school also has a complete selection of instruments, music books, and accessories. For further info call 945-5321.

Socialist Summer School, June 22 to Sept. 5, building the revolutionary party, the working class and the student movement. Classes are on Mon. and Thurs. evenings at 7:30pm. 180 N. Wacker, room 310, phone 641-0147. Fee is \$.34 per class, \$5.00 for the entire summer.

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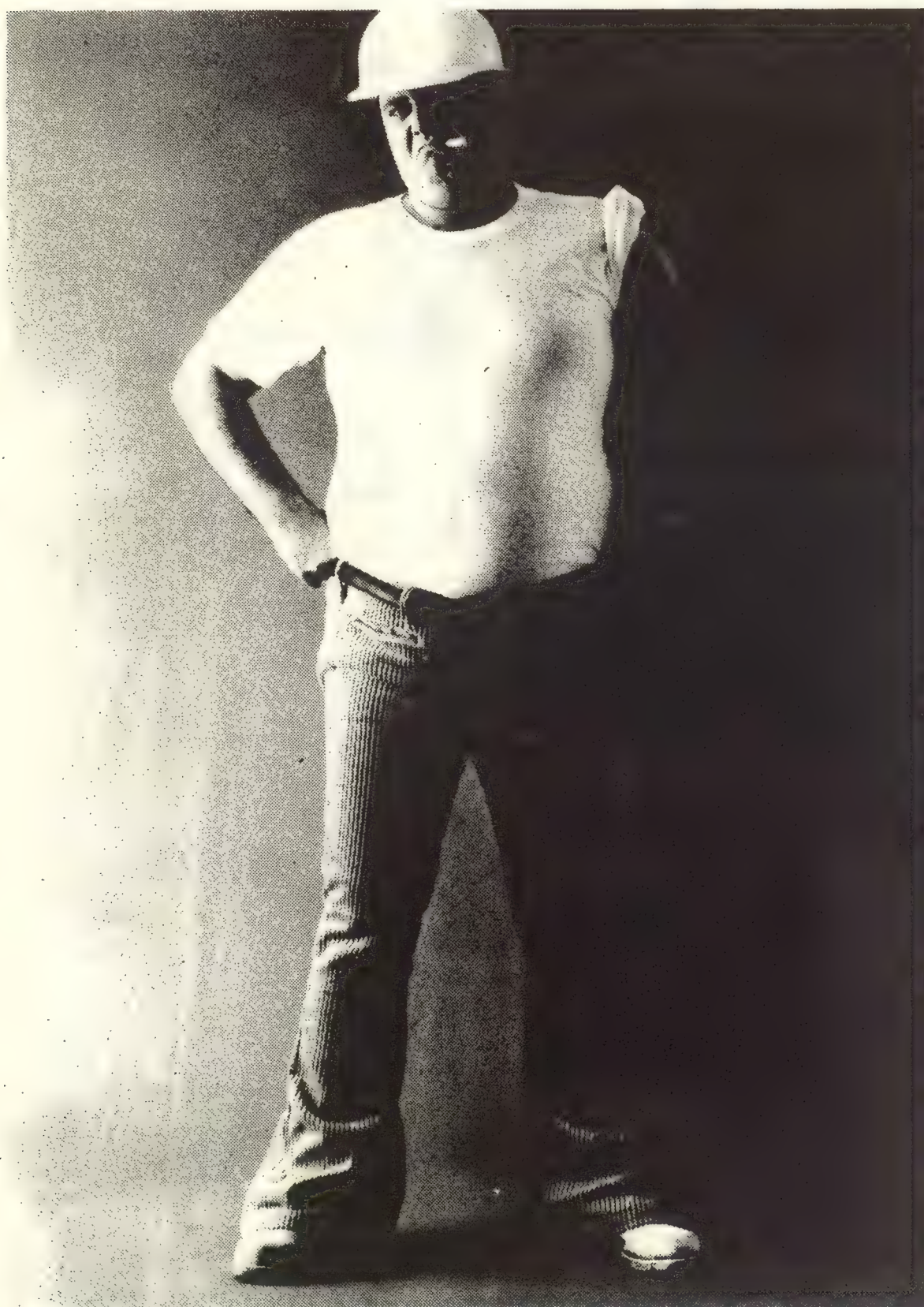
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There's a cat who would stand up and say to you he's in mining. And he sits in an office, man, on the 19th floor, or the 199th floor, in some motherfucking building on Wall Street. And he's in mining!

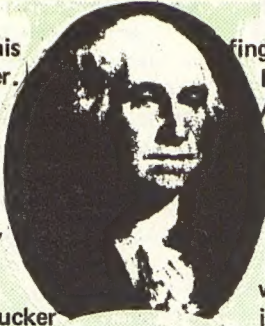
And he has paper: certificates which are embroidered and shit. You know, stocks, bonds, debentures, obligations. He's in mining.

And he's sitting up in Wall Street and his life. He went to Phillips, Andover, or Exeter. He went to the Wharton School of Business.

And he's got people fucking with shit. He's Kennecott: he's Anaconda; he's He's in what.

Just motherfucker's crazy. Manganese, Rhodesia. He ain't never in his life pro-ckers. Insurancemen. Just motherfuckers

The workers are feeding every motherfucker. The workers run this motherfucker. You know what I'm talking about!



finger-nails ain't been dirty in his motherfucking He went to Harvard. He went to Yale. He And he's in mining?

in Bolivia. He gucking with shit in Chile. United Fruit. He's in mining!!

Bauxite. Copper, Zinc. Tin. South Africa. duced shit. Investment bankers. Stock bro-who don't do nothing... in this country. It's that simple. The wor-

The actual purchas- ing power and not the number of dollars on pay- checks for blue-collar work- ers have dropped by 5 per- cent.

...The blacks aren't there yet; they can't think that far ahead, because the white world won't let them live with the basics. They've got to fight for those still. And the poor, too, in all those underdeveloped countries which my country rules. But me? I got taught by having it. That's right, I'm a product of capitalist society. I've had the fan- cy home, the maid, the car, the Bigelows on the bossed, caipled, coerced, manipulated, even my child- my friends, my wife (ex-novo), rush and taught me to drive, drive for more, as a thing, bout happiness as a feeling, only as a thing, it didn't work. I had to have pills and And all those possessions...just weren't when they can't buy off anybody any more. And there just couldn't be fooled either. And there today who won't be fooled either.



I lived by the values of this society and they a warm blanket like Linus always has. more pills, yet I still wanted to be happy- enough. The last stage of capitalism is We're getting there. I didn't have the me- from the Depression or World War II. I are thousands, perhaps millions, of kids

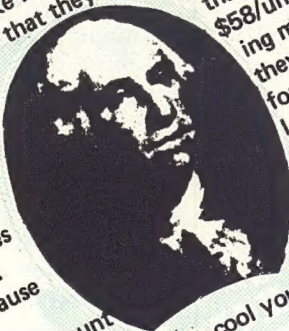
Prices have gone up 5 to 6 per cent a year and some vital services like medical care are rising by 10% a year.

I'll tell you why I'm a revolutionary. It's very simple: I just don't want THAT kind of life. I want to live in a world where I don't have to stand while my boss or the commissar sits; where I can talk to a black man as an equal; without worrying about who did it...I want to be that if she doesn't she'll feel free enough to say a book we both read—and vice versa. I want cops telling me where I can sit, but I do want won't...I'm lazy, so I want to be able to recall over yonder...but I want to be able to have the work, but not for somebody else's profit; don't believe pleasure and work are antithetic; free medicine, free transportation, free rent. Most important, I guess, I want to know what



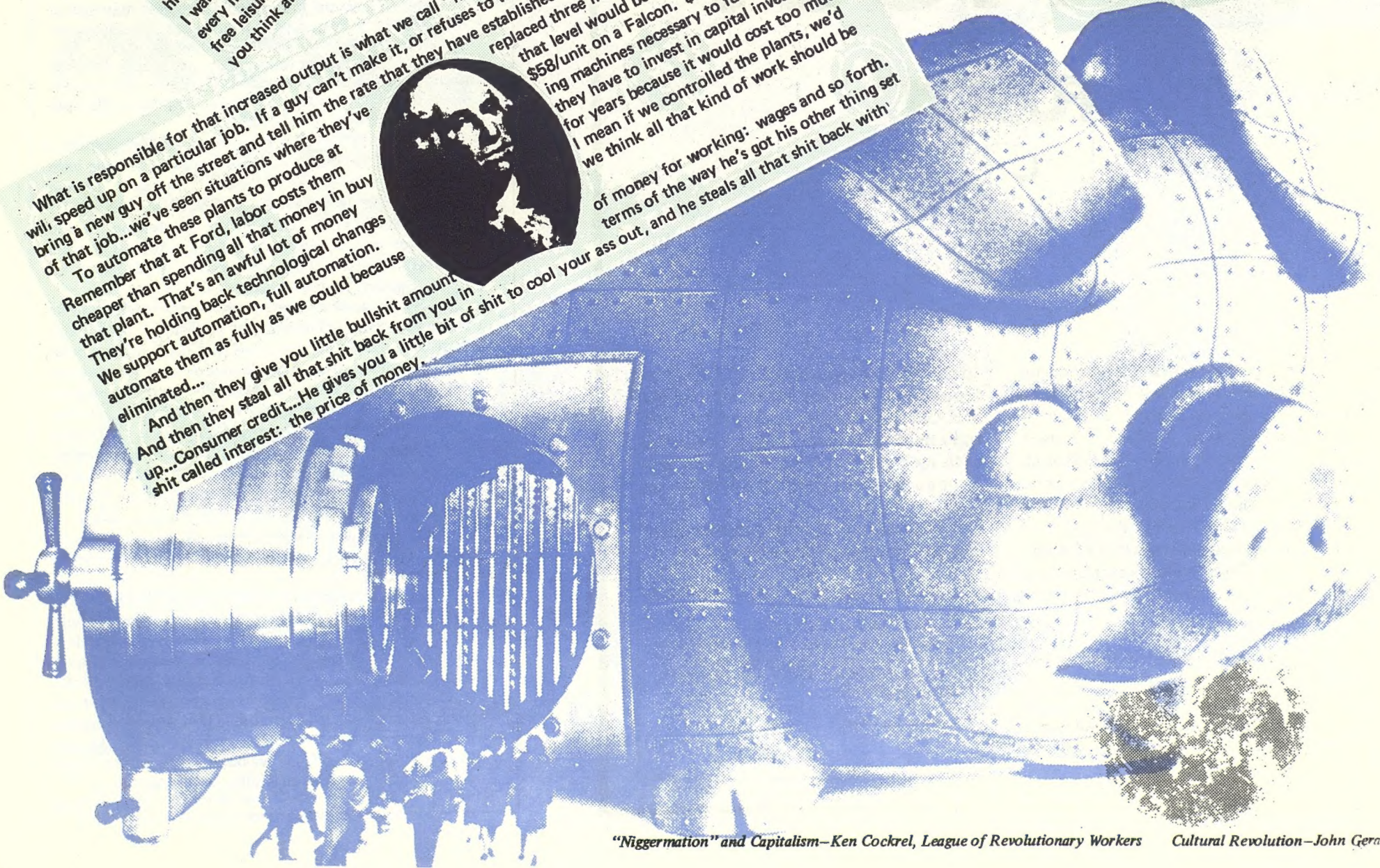
Only 1 mil- lion teenagers found jobs this summer out of 2.3 million who officially were looking. Last year, 1,700,000 found jobs.

to shoot anyone: where I can enjoy a painting free to ask a girl to go to bed with me knowing "no thanks" and then we can still rap about to smoke pot if I like. I don't want some good for us all for me not to sit there I some guy represent me there and another I want free education...I'm no masochist, I every man ought to enjoy what he does. I want free leisure, free theater, free glasses, free pot, you think and feel, and why.



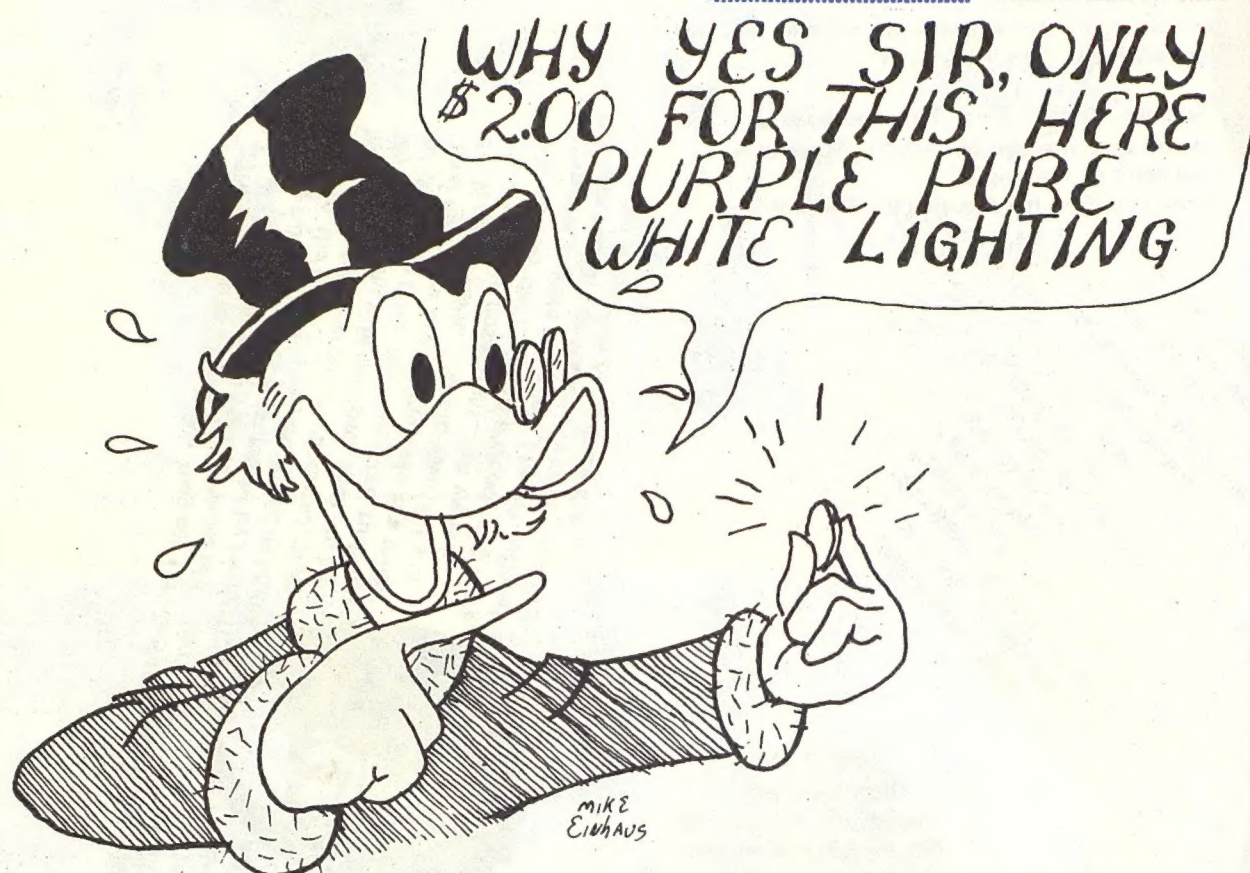
What is responsible for that increased output is what we call "niggermatism." And what it means is that they will speed up on a particular job. If a guy can't make it, or refuses to work at that rate: fire him. Then they'll bring a new guy off the street and tell him the rate that they have established via the speed-up is the actual rate of that job...we've seen situations where they've To automate these plants to produce at Remember that at Ford, labor costs them cheaper than spending all that money in buy that plant. That's an awful lot of money They're holding back technological changes. We support automation, full automation. automate them as fully as we could because eliminated... And then they give you little bullshit amount And then they steal all that shit back from you in up...Consumer credit...He gives you a little bit of shit to cool your ass out, and he steals all that shit back with shit called interest: the price of money.

of money for working: wages and so forth. terms of the way he's got his other thing set we think all that kind of work should be replaced three men at one time with one. that level would be too costly for them. \$58/unit on a Falcon. \$58/unit is much ing machines necessary to fully automate... they have to invest in capital investment... for years because it would cost too much. I mean if we controlled the plants, we'd we think all that kind of work should be



"Niggermatism" and Capitalism—Ken Cockrel, League of Revolutionary Workers Cultural Revolution—John Gerassi

What would happen  
if you ate this  
corner?



**General Trends:** Marijuana available despite massive busts. Severe speculation losses in Indiana (one ton), O'Hare Field (20 pounds of red), Near North (20 pounds), Uptown (460 pounds fresh from LA). Stashing and general coolness suggested.

North Side—very good lids—\$20  
some pounds—\$150

South Side—back to school special—  
very good Mexican—\$20/lid  
free pencil case with every key.

**HASHISH** moving well as Afghani replaces Lebanese. \$6/gm, 80/oz

**ACID** situation disturbing as speeeeeed and strychnine pollute an old favorite. Things to avoid are the orange tabs on the West side and any LSD native to the Southwest Side. The purple-on-purple tabs are OK but speedy at \$3 on the North Side, the green Pentagons are relatively strong and pure at \$0.65-\$2 throughout the South Side.

**MESCALINE**—Only stuff even worth trying are the little green tabs.

**MDA**—Fuschia (that's dark pink, dummy) tabs are a tasty treat at \$3 if your thing is melting.

**SMACK**—Death drugs. 'Do not use.  
**DOWNERS**

Late news from Vietnam is that keys cost \$20 outside Saigon, and that grunts would rather fight the lifers than switch to beer. Some weird tripping out on mortar and flare flashes as guys get high to forget the jam the ruling class has put them in. Support our heads in Vietnam so they can bring the dope home and fight the real enemy.

# WHAT'S IN IT FOR YOU?



Our back pages have seen the best young writers and the most exciting personalities in rock, movies, politics and television: critics Richard Goldstein, Robert Christgau and Richard Meltzer; British rock historian Charlie Gillet; Atlantic Record Company Executive Jerry Wexler; Aquarian Journalist Wayne McGuire; photographers and artists Lesley, Sluiter and Foss; comic crazies John Peck and Robert Crumb . . . to name just a few.

We've had record reviews by Earl Kirmser, Gary von Tersch, Ben Edmonds, Lester Bangs and Ken Emerson; movie reviews by John Gabree; Warhol tours by Tom Mancuso; and interviews by Michael March.

In the next few issues there'll be progress reports on the families of Mel Lyman and Charlie Manson; a portrait of Boston's music and publishing scenes; a talk with rock critic and MC5 producer Jon Landau; a close study of alternate t.v.

Our back pages have been pretty good. Our future ones will be even better.

That's what's in it for you . . . in Fusion.

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Name and Address

"If you can't lick 'em, dope 'em." That seems to be the new education method in the public schools of Omaha, Nebraska, where between five and ten percent of the 60,000-odd schoolchildren have been led by their teachers into taking "behavior modifying" drugs.

For a little over a year teachers have been encouraged by the Omaha School Board and its president Merle Musselman to single out those "hyper-active" and "unmanageable" students who seem prone to disrupt regular classroom routine, and to recommend that those students go on drugs. Almost all of the students thus led to pill popping are in the first six grades of public school.

The drugs, in all cases technically prescribed by private doctors, are usually one of five types: Ritalin, Dexedrene, Deaner, Aventyl, and Tofranil. All the drugs usually seem to have a stimulant tendency in the users.

But in a recent interview with Robert Maynard of the Washington Post, school board head Musselman admitted he knew little of Ritalin, the most frequently prescribed and used of the drugs. But, he says, "I did learn recently that it has a paradoxical effect on children. Where it would stimulate an adult, it works on the central nervous system to calm children."

Ritalin is indeed a mystery drug, the product of early efforts to create an amphetamine-like drug without the negative effects of "speed." But as Dr. Richard Burack, physician and author of THE NEW HANDBOOK OF PRESCRIPTIVE DRUGS, has pointed out, Ritalin might not be the success its makers hoped; in Sweden, he notes, "amphetamine abusers are beginning to ask for it. Sweden has banned its sale."

By November of last year other problems had become apparent. Thousands of elementary school children were wandering campuses with drugs in their pockets, sometimes overdosing themselves, often swapping pills with classmates. Teachers are legally prohibited from administering drugs to students, but in reported instances teachers have exhorted children to "take their pill" whenever problems occur; other teachers allegedly have upgraded children who they believed to be taking the tranquilizing drugs, thus encouraging the idea that medication and mentality are not necessarily related. At the very least, the program seems likely to encourage students to depend on such drugs in coping with social problems.

Dr. Byron Oberst defends bringing "Mother's Little Helper" to the schoolroom because he sees it as solving an adjustment problem, the alternatives to which he feels will lead to self-destruction, "vandalism...and anarchy," or juvenile delinquency. By bringing "happiness" to troubled students, he hopes to save the drugged students from such fates. He admits that problems such as side-effects do occur under his program, but he says correction of such difficulties require only minor adjustment, usually a shift from Ritalin to Dexedrene.

Lowell Ponte

# Feed Back

## Seedlings:

Thanks for printing "Female Schizophrenia" in the September issue. If only more women would realize what we've been forced into doing, thinking...living. 'Sure has opened my mind. Or - rather - made me realize I'm not crazy, just odd for not being a sop. I'm sick and tired of having a bad time in bed, or something, and lying myself guilty in order to preserve some one-nighter's ego. But I refuse to stoop to "Male" (pardon the expression, real men) tactics to survive... Mentally and economically. No other woman should have to. I think more women who claim to be happy [in their false security] should take action. "Why cause waves?", they say. Look, sisters, no woman alive has ever escaped the pain of persecution. We have to find happiness somewhere — and might as well [must] start within ourselves. What we need is a mass handout of reprints of this article and others like it. Women's Lib doesn't mean bald heads, it means thinking heads. I've had it. I'm going to do what I can.

I had to force myself to read this all the way thru, and I recognized why. Truth and realization hurt—sorta like coming down in the rain.

I'm a secretary, and I've got no choice but live like that 'til we win, someday. But I won't lose hope or faith in myself as a person. I'm mad now, and "We all know how stubborn women are once they get a fool idea in their 'empty' heads!" Sure, Right....

Peace Be With,  
El

Dear El,

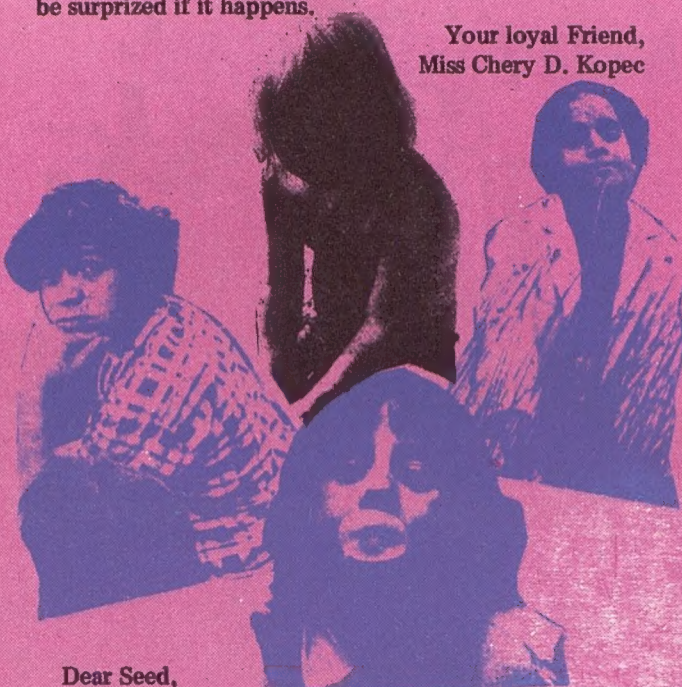
Here is a list of some women's publications:

RAT	AIN'T I A WOMAN
241 E 14th	Publications Collective of Iowa
New York, New York	City Women's Liberation Front
UP FROM UNDER	301 Jefferson Building
339 Lafayette St	Iowa City, Iowa 52240
New York, New York	IT AIN'T ME BABE
EVERYWOMAN	Box 6323
6516 W 83rd St	Albany, California 94706
Los Angeles, California	NOTES FROM THE SECOND
OFF OUR BACKS	YEAR \$1.50
P.O. Box 4859	Radical Feminism
Cleveland Park Station	P.O. Box AA
Washington, D.C.	Old Chelsea Station
	New York, New York 10011

Dear Seed,

I have a copy of the Seed. I am 8 years old. I like the Seed. Tell me some places where you sell the Seed. My mother has called you HUNDREDS of times. Once my Mother found she couldn't come to the Seed Benefit so our family sent \$6.00 to you. I've heard of how good you are. My Father helped at the Free Food Kitchens. One of your salesmen gave me my copy for 31¢ instead of 35¢. That was at Lincoln Park. Well, I'll be calling you and writing to you some more, so don't be surprized if it happens.

Your loyal Friend,  
Miss Chery D. Kopec



Dear Seed,

I was digging Penny's article (page 8 of issue 9) on the conflict between Rev. Burrell and the Stone Nation on the South Side, as I lived most of last year in that area (46th and Woodlawn). At the time, I got along well with both Burrell and the Stones. I think her analysis of the current situation is fairly accurate, but there were a couple of historical errors in the article.

For one thing, there was the implication that Curtis and the Stones have always been at odds. A year ago, however, the Stones were wearing KOCO buttons and Burrell had opened his church for B.P.S. meetings. Until a few months ago, Curtis was consistently siding with the Stones against the power structure, and was himself the target for Tribune "exposes". The statement that Curtis "did not come up in the streets" is totally wrong; he came out of the St. Louis ghettos, did several years in prison, shot up smack for awhile...in short, went through the same sort of shit that most of the Stones—and millions of other Black people in this racist country—are going through. And whatever you may say about Rev. Burrell's leadership of KOCO, it is hardly less militant than that of the white liberals who used to run KOCO.

This is all past history however, and the facts of the present situation would seem to indicate that Curtis is ignoring things he should know from his own experience. He ought to realize that if you deal with the Man on his terms, you're gonna get ripped off; that "divide and conquer" is still one of the most effective weapons the ruling class can use against the people. Some of Curtis' charges against the Stones are probably true, but there is no excuse for him to turn a few disagreements into an anti-Stone crusade, or to play it out for the benefit of the white press. With the Stones facing a continuing onslaught of brutal Pig repression, now being escalated following the recent shoot-outs, and the people of the community in danger of having their land ripped off so its choice location can be used to build a South Side Gold Coast, Rev. Burrell should realize that attempting to alienate the Stones from the people can only benefit their common enemy.

—Stein

Dear Seed,

Morse Beach is slowly turning into a bad trip quite aside from the pig hassles. Lately there's been a problem with straight-looking males that cruise the park usually around closing time and try to pick up hippie chicks and then molest them. A friend of mine was raped a week or so ago by 2 heavy set men in a late model blue Pontiac. She was hitch-hiking and they'd been cruising around Lunt and Morse for some time. Also, another friend and I had a run-in with 3 collegiate types in the Lunt street parking lot. For once, a pig was around when he was needed, so we got out of it.

I finally realized Women's Lib knows what it's talking about when it stresses self-defense!

If some short-haired perverts that drool over Playboy foldouts are going to tyrannize our Park then get it together and defend yourselves!

A sister,  
Rogers Park

Dear Jerry Applebaum,

I have just finished reading your article entitled "Fifteen Yards For Clipping" and was rather shocked by it. I am a young law student at DePaul University and hope you will allow me to voice my view of Elrod, as you have done. Mr. Elrod is not "crawling for sheriff", he is walking with his head held proudly in his campaign. He no longer uses a wheelchair and hopefully, soon will no longer need canes. You say that Judge Epton has entered into an agreement with certain members of our local government — bullshit, cite an example of your evidence. The states attorneys name is Beranek (not Benerek).

You say in your closing that the "pig system" will find Brian guilty.

I submit that it is the "pig system" which allows you to say what you choose to say regardless of its popularity or accuracy. (sic)

Not long ago I had occasion (sic) to meet Elrod and can tell you that he is a young man who is genuinely interested in peace, young people, crime, drug problems and protection of our constitutional rights. I give Mr. Elrod credit for not directly accusing Brian of hitting him when in fact, as he stated, he could not be sure of exactly what transpired. I have found Mr. Elrod a warm and friendly human being with love in his heart and a good head on his shoulders.

Kind Regards,  
Paul Moore  
Young Citizens For Elrod

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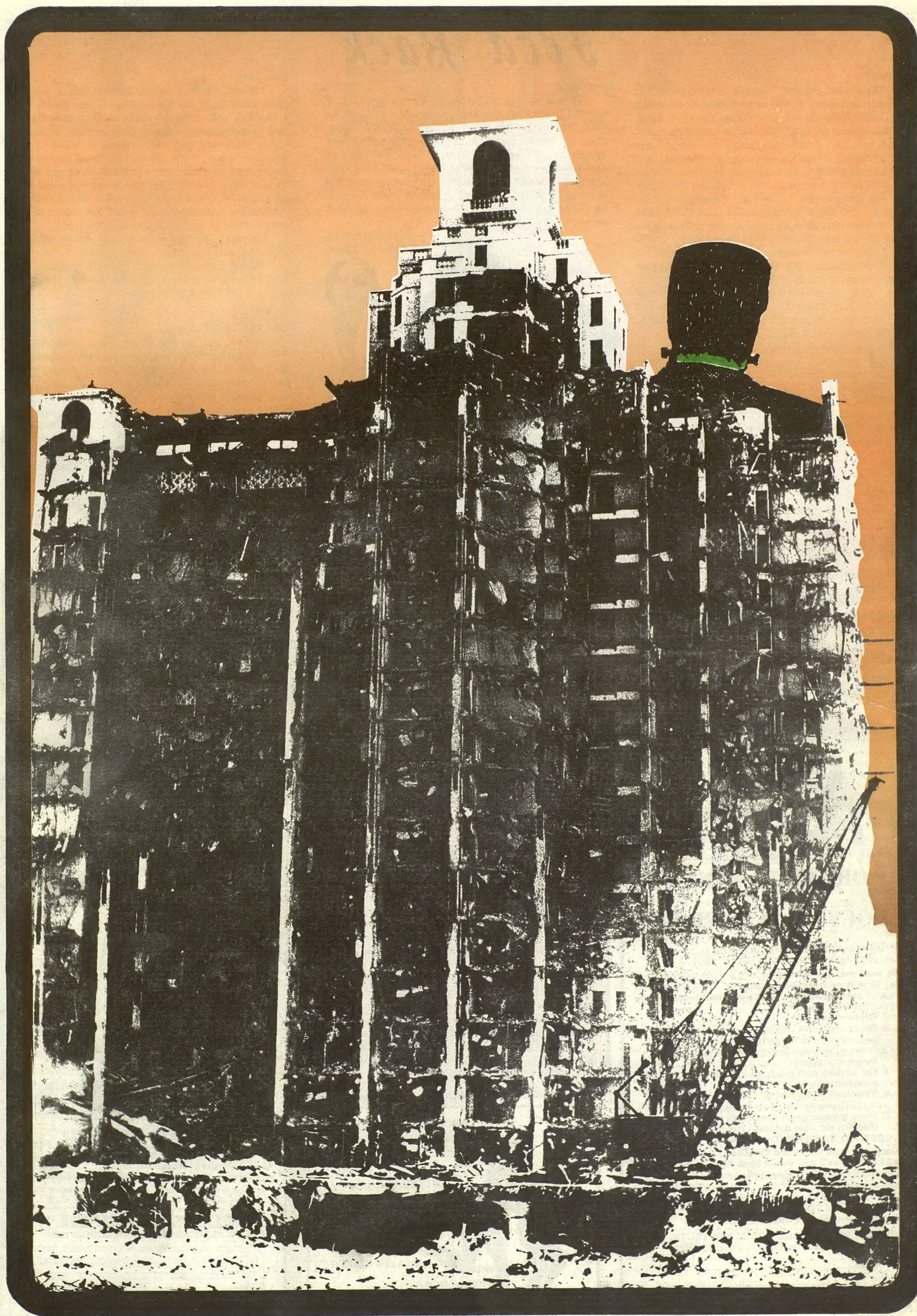
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